



FAMOUS
MONSTERS
65
MAY

FAMOUS

A WARREN MAGAZINE PDC

MONSTERS

OF FILMLAND

50¢

KARLOFF STARS
AS THE
EVIL ORIENTAL
MAD GENIUS

WHO ATTEMPTS TO CONQUER THE WORLD IN

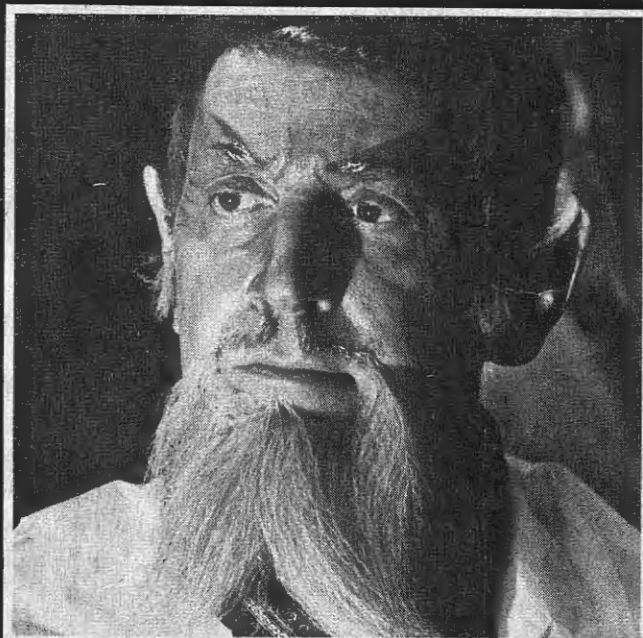
THE MASK OF
FU MANCHU!





Presenting—the Star of **TOOTH OR CONSEQUENCES!** Mr. S. Kull forgot to brush regularly with Grist and now he's just a ghost of his former self. When last spooked to, he said: "I am looking for a new tooth-paste—so I can paste my teeth back in!"

SPEAKING OF MONSTERS



THE MASK OF ACKER- MANCHU!

IF Fu Manchu had had an issue of **FAMOUS MONSTERS** like we've just prepared for YOU, he wouldn't have been interested in plotting to conquer the world! **INSTEAD:**

He'd be busy turning pages, thrilling to such exciting material as—

- Beasts, Creatures & Things
- The 7 Faces of Dr. Lao
- The Memorial to Karl (MAD LOVE) Freund
- The latest edition of Girls & Ghouls
- The Brand New Feature: Prof. Gruebeard
- The Great Old Feature (with All New material): You Axed For It . . . And many other treats.

No fooling!

Forrest J. Ackerman



THIS ISSUE dedicated to **SCOTT MacQUEEN**, 14-year-old **FAMOUS MONSTERS** fan of Brewster, N.Y., who has gone out of his way since the day he discovered FM to be helpful to the editor. We are hopeful this dedication will be an inspiration to him and all young filmonster fans like Scott. Maybe someday you'll have an issue dedicated to YOU. All you have to do is be as great a booster as the Brunas bros. & the Brooks bros. & the Vertlieb bros. and Chris Collier of Australia and Nathalie Gebarski, Gary Dorst, Bill Cobun, Oscar Estes and other great helpers of FM like Vern Bennett, Gary Edwards . . . and now, **SCOTT MacQUEEN!**—Editor.



PRAISE FOR UNIVERSAL

I have just started reading FM and find it extremely interesting. I am most fascinated by the articles on the old Universal horror pictures of the 30s & 40s.

I am almost 16 and have recently thought that more pictures of this type should be revived. I personally find these much more horrifying & scary than the "Godzilla type" film, just as Robert Bloch pointed out in issue #61.

TOM WEBB
Amherst, Mass.

CURRENT FILMS VS. CLASSICS

Nowadays all that is on TV are reruns of **THE HIDEOUS SUN DEMON & ATTACK OF THE GRAB MONSTERS**. These films are nothing at all like the old

classics. If you wanted to be really fiendishly nice, you would give us articles & filmbooks such as the excellent one on Karloff's best film, **FRANKENSTEIN**.

I am talking about films with classic make-up jobs by Jack Pierce instead of the current ones which dwell on how disgustingly gross & gory & nauseating the monsters are. These new horror films have no plot, only scene after scene of gore. Don't you think that kind of drivel is for the bats? So let's see more classics of gothic horror!

DOUGLAS REID
West Hartford, Ct.

• Remember, Doug, a film isn't a "classic" just because it was made in the 30s. There are quite a few exciting new films to watch out for. But we'll keep up with our filmbook coverage of the "classics".

KARLOFF as FRANKENSTEIN



By **HORACIO HIGUCHI** of
Sao Paulo, Brazil

CALLING ALL VAMPIRES

Great news has just been sent to me from the president of the Chris Lee Fan Club. Chris has just completed an authentic, by-the-book version of Bram Stoker's **DRACULA**! This flick will surely go down as one of horror's best presentations. How can it miss when Lee's other great performances as the blood-thirsty Count have been so outstanding?

Christopher Lee is, in my opinion, today's greatest living horror actor. Although he has not played only horror roles, most of his 92 films have been of the fiendish variety.

I must thank you for your fine handling of the newest Chris Lee movie, **DRACULA HAS RISEN FROM THE**

GRAVE. Lee is scheduled to do another **Dracula** film for Hammer entitled: **TASTE THE BLOOD OF DRACULA**.

Please give Mr. Lee a little more space in FM. Other than this, **FAMOUS MONSTERS** is doing a great job. Keep up the good work!

EDWARD LERP
Randallstown, Md.

WANTED! More Readers Like



LESLIE DAUGHERTY

THE MONSTER & THE APE

I wonder how many of your older readers were struck by nostalgic recognition upon seeing artist Geo. Barr's drawing of **THE THING** in #61?

Its face, minus the middle eye & all the tendrils, belongs to the giant circus gorilla **Gargantua**, a sensation of the 30s which was Barnum's biggest attraction since Jumbo.

Gargantua came by his scarred, sneering face—and probably his bad disposition—Phantom of the Opera-style: from acid thrown in his face while still a baby.

At any rate, **Gargantua** makes a fitting model for any monster from this world or the next.

MICHAEL L. EDDINGER
San Francisco, Calif.

BLACKY LaGOON



By **TERESA TAYLOR**

TREES A CROWD

Your article on plant monsters was interesting if, to say the least, fairly incomplete. Doing some research, I came up with a number of others:

Jill St. John was almost swallowed up whole in the remake of **THE LOST WORLD** while the human race was threatened by seed pods from outer space in **INVASION OF THE BODY SNATCHERS**. **THE LITTLE SHOP OF HORRORS** housed a very unusual plant: one whose buds produced copies of the heads of the victims whose blood it drank. Everyone would like to forget the very unfrightening vegetable men in **INVASION OF THE STAR CREATURES**, as

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FAMOUS MONSTERS OF FILMLAND

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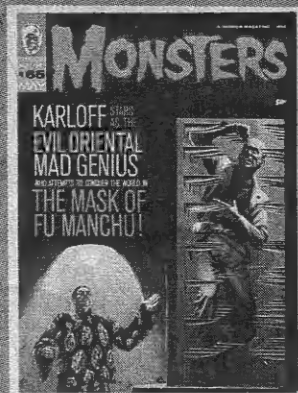
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Showcase for Our Talented Readers. YOUR News, Your Artwork, Your Fotos—and Your Questions Answered!

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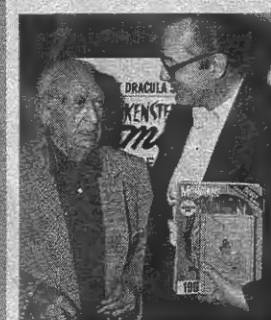
OUR COVER:
GOGOS goes Oriental to portray KARLOFF in a tormental mood in THE MASK OF FU MANCHU.



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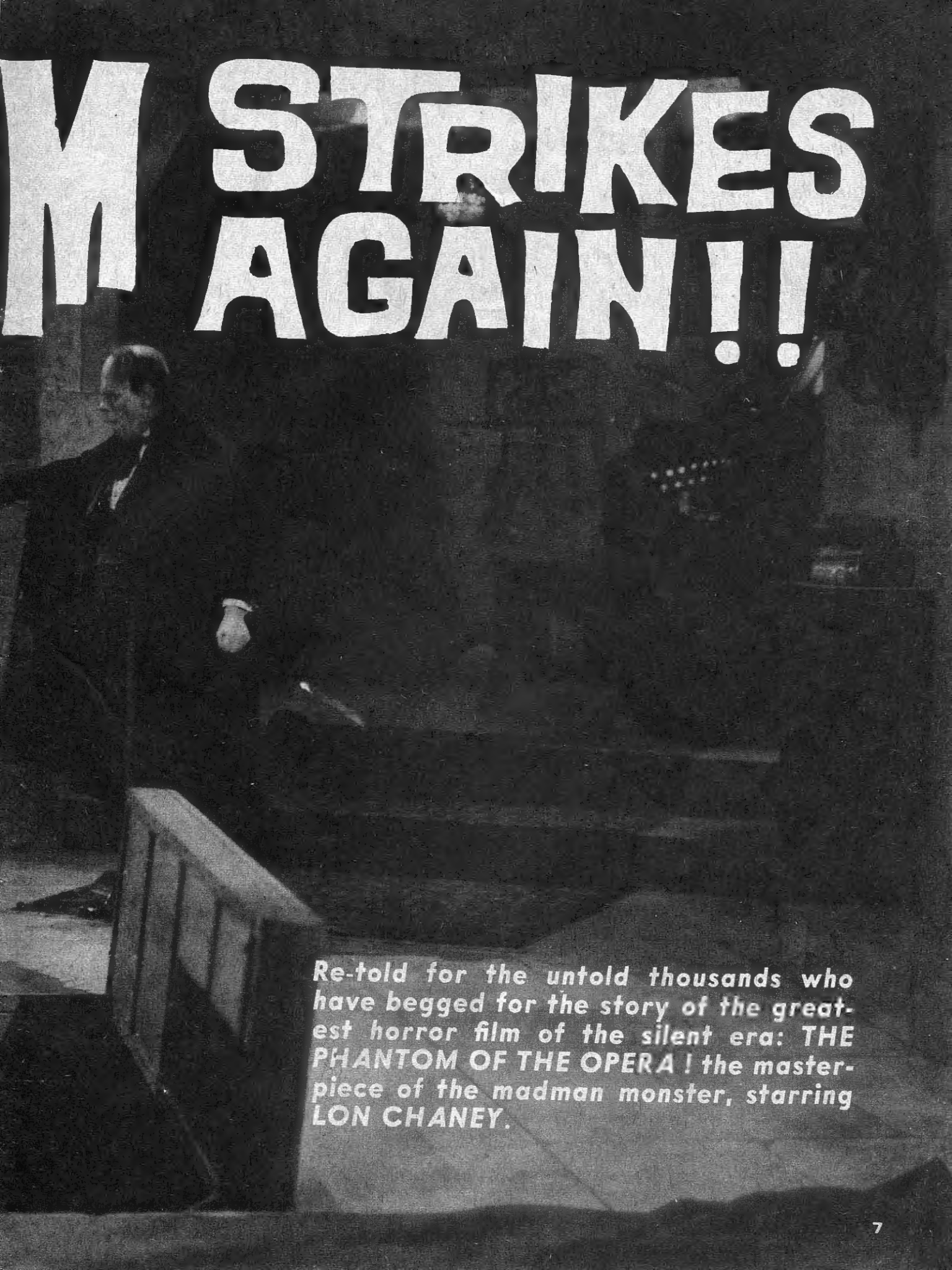


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The PHANTO



M STRIKES AGAIN!!!



Re-told for the untold thousands who have begged for the story of the greatest horror film of the silent era: **THE PHANTOM OF THE OPERA!** the masterpiece of the madman monster, starring **LON CHANEY.**

Statement from the Author:

The Phantom of the Paris Opera really existed!

This ghost was not, as was long believed, a creature of the imagination of the artists, the superstition of the managers or a product of the brains of the ballet dancers or the box-keepers or anybody else connected with the Opera.

Yes, he existed in flesh and blood, although he assumed the complete appearance of a real phantom; that is to say, of a spectral shade.

—Gaston Leroux

It all began around 1880.

The \$10 million Opera House in Paris seated 2100 people. Its 2351 doors had 7593

keys, and beneath the streets the Opera extended five stories deep: cellars, vaults, underground labyrinths, and in the lowest of the cellars, where long-forgotten dungeons and torture chambers stood, was an artificial lake.

In the dark and mysterious regions of the Opera dwelt—the Phantom!

the creature of the catacombs

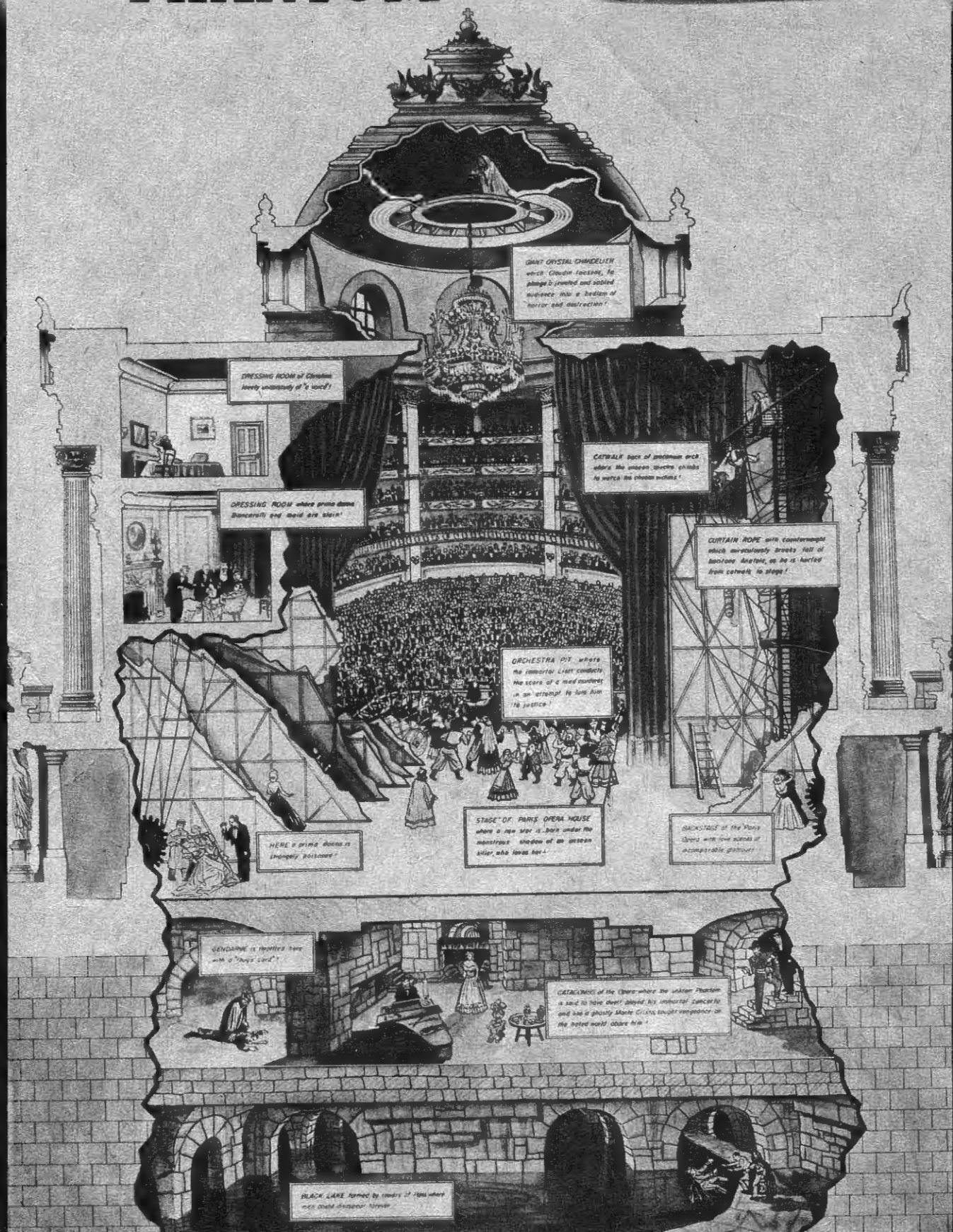
Simon Buquet, the chief scene-shifter of the Opera, once glimpsed the Phantom, and described him in these words:

“Extraordinarily thin, his dress-coat hung on a skeleton frame. Eyes so deep that one could hardly see the fixed pupils . . . just two big black holes, as in a deadman’s skull. His skin, stretched across his bones like a



Overcome with grief that his horrible face has been exposed, the Phantom throws himself back from the organ in despair.

PHANTOM OF THE OPERA



A UNIVERSAL PRODUCTION IN TECHNICOLOR



Strangler's rope, death noose of Phantom Erik the uncanny.

drumhead, not white but a nasty yellow. His nose so little worth talking about that it couldn't be seen side-faced; and *the absence* of that nose was a horrible thing to look at. All the hair there was, was three or four long dark locks on his forehead and behind his ears."

With such a horror lurking somewhere in the Opera, it takes only a shadow backstage to throw the performers into pandemonium. And when the Opera's star female singer receives a note signed *The Phantom*, she dares not disobey it and pretends illness so that the Phantom's favorite, Christine, can sing instead.

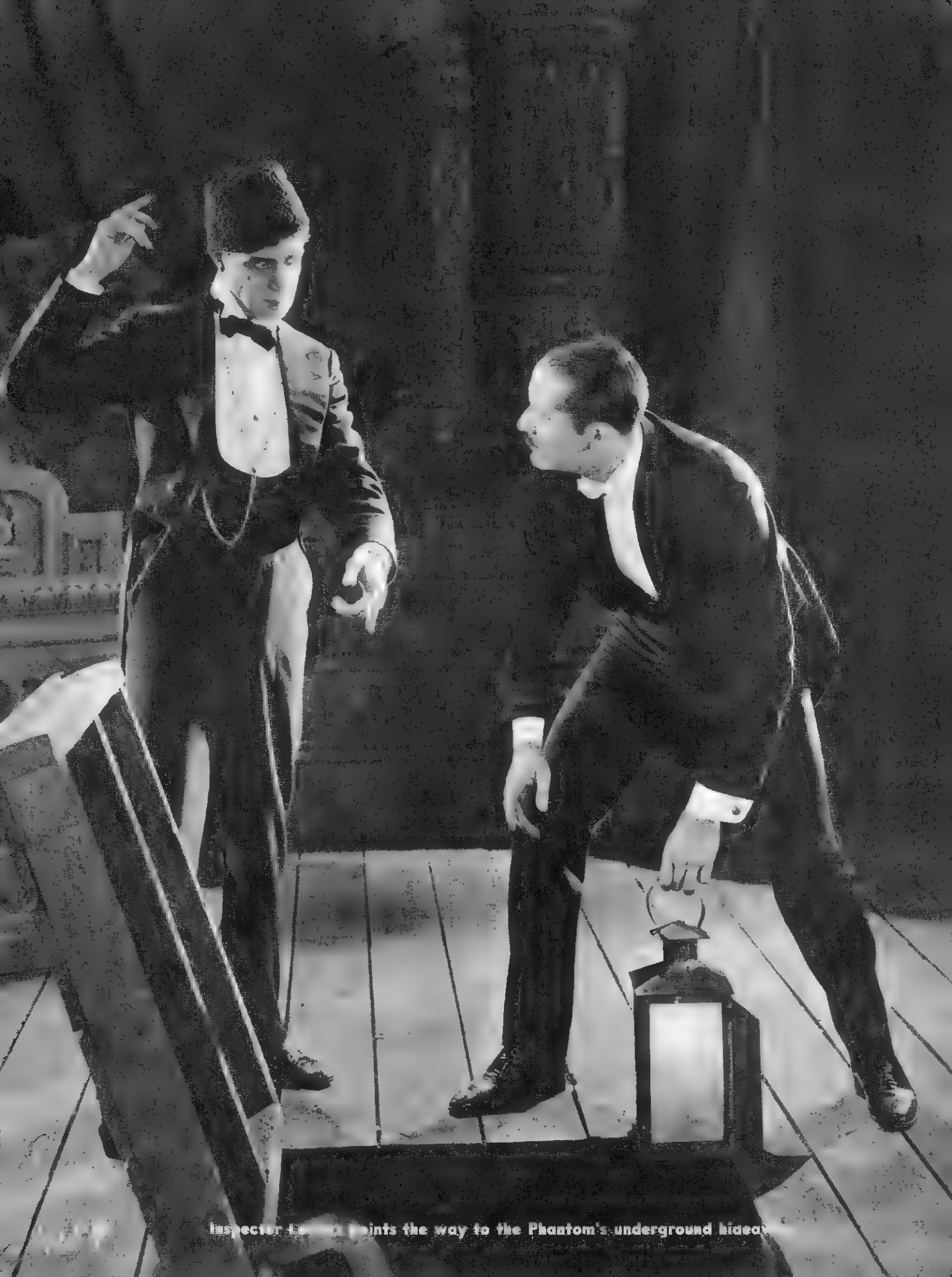
But Carlotta (the star) is jealous of her position as leading female voice, and when she receives a second order to miss a performance, she defies the Phantom.

the phantom's vengeance

At the height of Carlotta's performance the Phantom demonstrates his power. The house lights dim, then flash on and off erratically. A hollow booming voice is heard echoing and reverberating throughout the auditorium. "BEWARE!" it cries; "SHE IS SINGING TO BRING DOWN THE CHANDELIER!" And the audience screams and panics as the huge glass fixture in the ceiling begins to sway back and forth like a pendulum.

Suddenly, the chandelier breaks loose! It crashes in the very middle of the packed theater!

People are pinned beneath it like butter-



Inspector Lestrade points the way to the Phantom's underground hideout



The Cabinet of Death! Which will she choose—the scorpion or the grass-hopper?

flies, their arms and legs waving, their cries of pain filling the auditorium.

And in her dressingroom, Christine hears a mysterious voice speak to her from behind her mirror. "I have come for you," it says.

thru the looking-glass

The mirror is actually a secret door to the Phantom's passageways. It opens and, as though in a trance, Christine passes through. In the darkness on the other side stands the Phantom, his face hidden by a mask. He hypnotizes Christine and bids her come with him.

Down a long flight of dusty wooden stairs Christine follows her mysterious master. At last they come to a great black horse. The

Phantom places Christine astride the animal, and leads it down, down, down through the twisting caverns beneath the Opera House until they come to the underground lake. There, in a small boat, the Phantom (whose name is Erik) paddles across the black waters to his hidden lair.

Alone in the private world of Erik, Christine is shown the coffin in which he sleeps. "It reminds me of that other dreamless sleep that cures all ills forever," he tells her, speaking of death. He plays the organ for her. His music is so beautiful that Christine cannot resist the temptation of seeing the face that she imagines must be so handsome, and so she slips up behind Erik and flips off his mask.

And Christine gazes on the naked face of horror!

"Horror! . . . Horror! . . . Horror!" in her own words.



"Become my wife and save your lover's life; make the wrong choice, and we all die!"

"If I lived to be a hundred, I should always hear the superhuman cry of grief and rage he uttered when the terrible sight appeared before my eyes. You have seen death's heads, when they have been dried and withered by the centuries? But such death's heads were motionless and their dumb horror was not alive. But imagine, if you can, the Mask of the Red Death suddenly coming to life in order to express, with the four black holes of its eyes, its nose and its mouth, the extreme anger, the mighty fury of a demon; *and not a ray of light from*

the sockets; for, as I learned later, you cannot see his blazing eyes except in the dark.

"I fell back against the wall and he came up to me, grinding his teeth; and as I fell upon my knees he hissed mad incoherent words and curses at me."

Leaning over Christine, who is prostrate with terror, Erik cries: "Look! You want to see? See! Feast your eyes, glut your soul on my cursed ugliness! Know that I am built up of death from head to foot and that it is a corpse that loves you and adores you and will never never leave you!"

The hypnotized Christine, robbed of her will, is carried to his lair by Erik.





Victim of the PHANTOM fiend, backstage at the Paris Opera House.

The Phantom then sends the weeping Christine back upstairs, but warns her to stay away from Raoul, a young man who loves her.

the phantom furious

Sometime later, at a Masked Ball, Christine and Raoul are together when a spectral figure robed in red appears. No one suspects that it is the evil Phantom in a disguise *almost* as frightening as he himself. Erik's emotions erupt when he sees his beloved with the handsome Raoul, and he climbs high atop the Opera to brood and plot vengeance. Even the stone gargoyles, the hideous figures which decorate the balcony atop the Opera, seem to shudder at the dark thoughts passing through the mind of the Phantom.

Not long afterwards, during a performance, Erik kidnaps Christine.

Ledoux of the Secret French Police discovers the entrance to the Phantom's dungeon, and he and Raoul venture through Christine's mirror-door into the unknown. Ledoux informs Raoul that they have learned that the man they are seeking was born during the Boulevard Massacre, is a self-educated musician and Master of Black Art; and that after having been declared criminally insane and exiled to Devil's Island, he escaped.

Christine is in the hands of a dangerous lunatic!

life or death

As Ledoux and Raoul proceed cautiously, they fall through a trapdoor into an ancient torture chamber! Erik can control it from afar, and he now turns on intense heat. The room is walled with mirrors, and waves of



Over black... under... to the door of the Demolition of the Opera.



An artist's rendering of the famous scene showing the Phantom as he loosens the chandelier upon audience.

heat reflect from every angle. They are about to roast alive when they discover a secret door and break through to a room below.

Meanwhile, Erik has offered Christine a choice: she may become his bride—or watch her lover die! The decision is hers; if she turns an artificial scorpion in a chest, Raoul will be spared but she must marry the Phantom. If she turns a metal grasshopper, the Opera House will be blown up!

She turns the scorpion.

Instead of releasing Raoul, the mechanism causes the room that he and Ledoux are in to be flooded! As Christine sees the waters rising 'round their heads, she throws herself on the Phantom's mercy.

At the last moment Erik relents, opens a trap door in the the floor, and Ledoux and Raoul float to safety.

But by now the entire Opera is aroused, and crowds have formed to find the Phantom and destroy him.

Mobs storm the caverns.

When they are almost upon him, Erik escapes by walking *under* water, breathing through his mouth through a small tube

which moves unnoticed through the underground lake.

Above ground, Erik flees to a carriage. But he is recognized, and as he drives madly away, the crowd follows in wild pursuit.

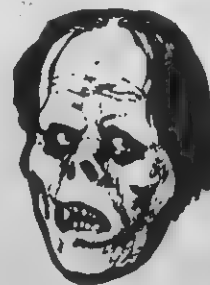
Suddenly, Erik finds himself at the waterfront. He cannot turn back; he is cut off by the canal. He reins his horse to a halt, turns toward the angry mob, flings up his closed fist as though he had a hand-grenade in it, and holds the crowd at bay for one heart-pounding moment.

Then, in a gesture of supreme disdain, the Phantom slowly opens his hand to show it—empty.

The mad mob falls upon the madman and destroys him.

Erik is no more. The Phantom has passed into legend.

END





THE 7 FACES OF DR. LAO would have been a natural for "The Man Of A Thousand Faces". But since Lon Chaney Sr. left us 40 years ago, it was up to Tony Randall to play the role. Which he did, with the aid of master make-up artist Bill Tuttle.

geo. pal does it again! pulls a rare-bit out of a hat in a magical mirth-filled movie of monsters & mayhem!

formation, and the same must be said of the FBI, the FBI and the FBI are the same. The FBI is the FBI. This new MEAN effort is being promoted with all the enthusiasm given the same. The FBI is the FBI. **FORBIDDEN PLAN** 123. The FBI is the FBI. The FBI is the FBI.

19



Like a *manimal* escaped from the Island of Lost Souls, this creature with horns on its head and hooves instead of feet is a freak of nature.

properly fit no less than 34 masks! to be worn thruout the picture, most of them disguising the facial features of star Tony Randall.

Remembered for their Oscar-winning effects for *THE TIME MACHINE*, illusion experts Tim Barr and Wah Chang, whose weird work is regularly featured on *The Outer Limits*, made dozens of intricate effects on their drawing-boards before perfecting those used in *DR. LAO*, and *FM*'s own discovery, Jim Danforth, worked on the Loch Ness monster.

Soundtrack music is aptly strange, employing many unusual instruments including the ancient many-reed Pipes of Pan.

Houdini touch

Not since he filmed the life story of the great mystifier HOUDINI has Geo. Pal used so much magic in a film. He enlisted the aid of world-famous magicians to perform the "impossible" feats shown in the film, bringing one of them all the way across the Atlantic ocean from fog-shrouded England.

Why all this trouble?

Because, according to Pal, the story merits it. "It's a fascinating tale — drama, melodrama, mys-

Pan, the Greek God with goat's hooves, amazes & amuses spectators in the Circus of George Pal.





Family resemblance? Arthur O'Connell wonders if he's seeing a snake in the grass.

tery, comedy and — of course — *monsters*, all rolled into one. It's also an adventure thriller with a generous dash of serial-type suspense. Take that rain-making machine that causes a near flood . . ."

Flowers grow in the desert, a guinea-pig is plucked out of a popcorn bag, and all sorts of mysterious things happen with ordinary playing cards and enchanted golden balls.

7 mon-stars

And so, let us join the ancient Oriental wizard and be off to the Circus!

As you step curiously inside the many-colored 8-sided split-level circus tent, you find to your amazement that it is somehow larger *inside* than out!

And filled with out-of-this-world creatures! Such as:

The Abominable Snowman — a truly frightening sight. Roughly man-shaped, with 2 arms and 2 legs, there resemblance to a human being ends. "Sqwuggy" is the word to describe this monster — covered from head to toe with a ghastly growth of silver-platinum shaggy fur . . . face, devoid of hair, a repulsive pink in color . . . discolored fangs protruding from a great gaping hole of a mouth... altogether, a being of evil ferocity that grunts and snarls as it shambles about, balefully fixing everyone with a glare.

worse things waiting

Pan — half man, half goat . . . with enormous long furred legs, horned head, unkempt hair . . . with a "baa-aa-a" for a voice!

The Giant Serpent — a very long snake, vivid green, cool, coiled, menacingly lying in its cage . . . with a human head that talks like a man!

The Loch Ness Monster — at first it appears to be only a small harmless fish in an ordinary glass bowl. Safe as long as it's swimming about in water, but woe (or whoa!) if exposed to air: such a rapid rate of growth has never before been seen on the screen!

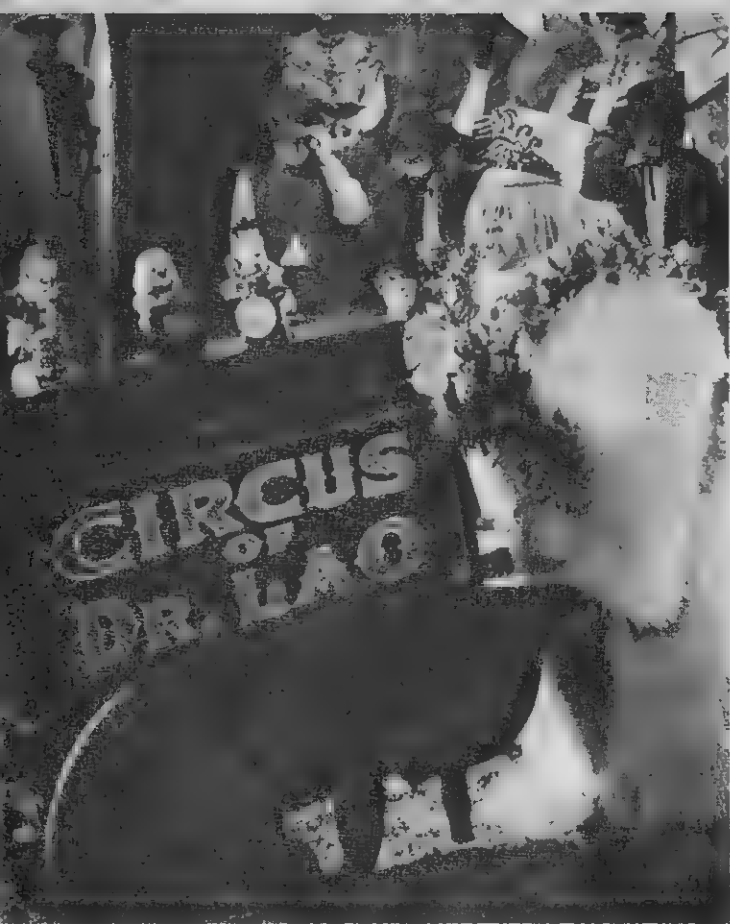
It's not just a fish story as, before your disbelieving eyes in a matter of minutes, it grows from fishlet to large lizard to huge dinosaur-size creature!

A water dragon!

And as the Loch Ness monster increases in size, he increases in ferocity, chasing and capturing 2 villains and dashing them to the ground far below from the dizzying height of its head.

nightmarish monster headed your way

Can one picture contain anything more frightening? Yes, as if the Loch Ness monster were not



"There's no business like snow business!" according to the Abominable Snowman.

horrible enough already, it outdoes its powers to shake people in their boots with fear by sprouting an additional 6 heads!

Head of Merlin the Magician!

Appolonius of Tyana!

The Abominable Snowman!

The Giant Serpent!

Pan!

And —

Medusa!

the snake-woman

Medusa? Ah, yes! "See Medusa Turn Men of Granite into Stone!" is the billing given the grisly lady with the live snakes doing the hula-hula on her head! No hair — just snakes!

You'll see one foolhardy woman, bolder than the rest, dare to tear away the protecting curtain and come face to face with —

Medusa herself!

Terror queen of ancient legend!

And, as the modern woman gazes with shock upon the age-old horror, the eerie snake-woman with the thin cold lips of poisonous emerald green, she literally *turns to stone!*

All the while, the many twisting turning snakes atop Medusa's head converse in hisses among their wriggling selves in a language understood only by the serpents and the evil one whose head is their home.

Let's face it: DR. LAO (son of DR. NAO?) sounds like a lot of chills and thrills and more fun than a barrel of water-snakes! **END**

Strange transformation! Barbara Eden clutches her throat in astonishment as goat-man begins to miraculously turn into her boyfriend!



MYSTERY PHOTO

NUMBER

42



BEWARE IF THE BUBBLE BREAKS!

What's liable to come out if the plastic bowl bursts?

IS IT THE BRAIN FROM PLANET AROUS?
THE FIEND WITHOUT A FACE?

THE OCTOPUS-MAN FROM ORION?
(No, it couldn't be that, because they haven't made any such picture yet. But they'll probably get around to it eventually!)

Well, the Magic Message this time to help you figure out the title is: **VAMFIRES RAN DORMS**. What's a "vamfire"? Sounds like a hot vampire to us! And running dorms sounds like a great occupation for vampires—hot or cold. Lots of sleeping victims available!

ANSWER TO MYSTERY PHOTO NO. 41



OH THOSE LURK DEAD translated into THE OLD BARK HOUSE and, altho the extremely old actor was billed as a man, it was actually a woman beneath the make-up!

Incidentally, a goblin last issue substituted a fan of BORIS KARLOFF'S beautiful daughter, SARA COTTEN for the foto that was supposed to be shown on this page of THE GOLEM. Nobody, of course, believed in a million years that Sara was the Golem.

Among the first to identify the Clayman Slayman were GARY HELLAND, PETER SHANDORF, JAMES ALBERT MINOR, DARCE SULLIVAN & RICHARD SULLIVAN. Congratulations!

Will YOUR NAME appear here nexttime?

THE MAN WHO MADE THE MUMMY

... is no more

farewell to karl freund

In-bo-tep's favorite photographer, dweller in the 21st Century's mightiest city—METROPOLIS, friend of the Golem—his very name (Freund) meant "friend" in the language of his youth. It is properly pronounced *froyndt*. He was born in Bohemia and remembered seeing his first film at 6. At 16 he became the first licensed movie projectionist in Berlin!

His first involvement with the creation of fantasy on the screen came just before his 30th year when he photographed a lost science fiction film of 1919 about which this magazine's editor knows extremely little—in fact has never even seen a single still. The editor's only information comes from a friend, Herbert G. Luft, whose brief description of the film would make it appear to be somewhat in the vein of DELUGE and the tidal wave destruction of New York in WHEN WORLDS COLLIDE. The name of the futuristic film was THE ARC, adapted from a book (presumably in German) by Werner Scheff, a picturization of the catastrophic wreck of civilization. The year that Karl Freund photographed world's end was 1919.

It was a fantastic year for Freund, for within



KARL FREUND—Honored during the last year of his life at luncheon at Universal Studios where he was the cameraman on DRACULA in 1931.



Im-ho-top (BORIS KARLOFF)—Buried alive, risen from the dead and the ancient sands of Egypt after 3700 years in 1932 under the masterful direction of KARL FREUND.



The Grim Reaper from **METROPOLIS**, film photographed by the late Mr. Freund in 1926. The world was fortunate that Death spared him till 1969.

the same 12 month period he also photographed **SATANAS**, starring the great Conrad Veidt, and his first film with Fritz Lang **THE GOLDEN SEA**, one of 3 pictures known under the overall title of **THE SPIDERS**. Further, he photographed Paul Wegener — "the Chaney of Germany" — in **MAN WITHOUT A SHADOW**.

the clay monster— and beyond

Then came **THE GOLEM**! The 1920 version starring Paul Wegener and known in full as **THE GOLEM: HOW HE CAME INTO THE WORLD**, which concerned a younger episode in the life of the Golem than the picture actually made earlier, **THE GOLEM** of 1914 which reached America several years later under the title of **THE MONSTER OF FATE**. It was rather as if **THE BRIDE OF FRANKENSTEIN** had been made first and then **FRANKENSTEIN**!

The same year Karl Freund was behind the camera when Conrad Veidt appeared before it with the wife of Paul Wegener—Lyda Salomanova—in another lost film, **THE HUNCHBACK AND**

THE DANCER.

Now he moved nearer & nearer to **METROPOLIS**.

But first there would be:

THE RATS and **PETER HERGATZ' OATH**, both with Emil Jannings of **FAUST** (the diabolical classic) fame. Freund would indeed have filmed **FAUST** had not Fate intervened in the form of a broken leg suffered in a skiing accident.

He filmed another forgotten film, **THE DEAD GUEST**.

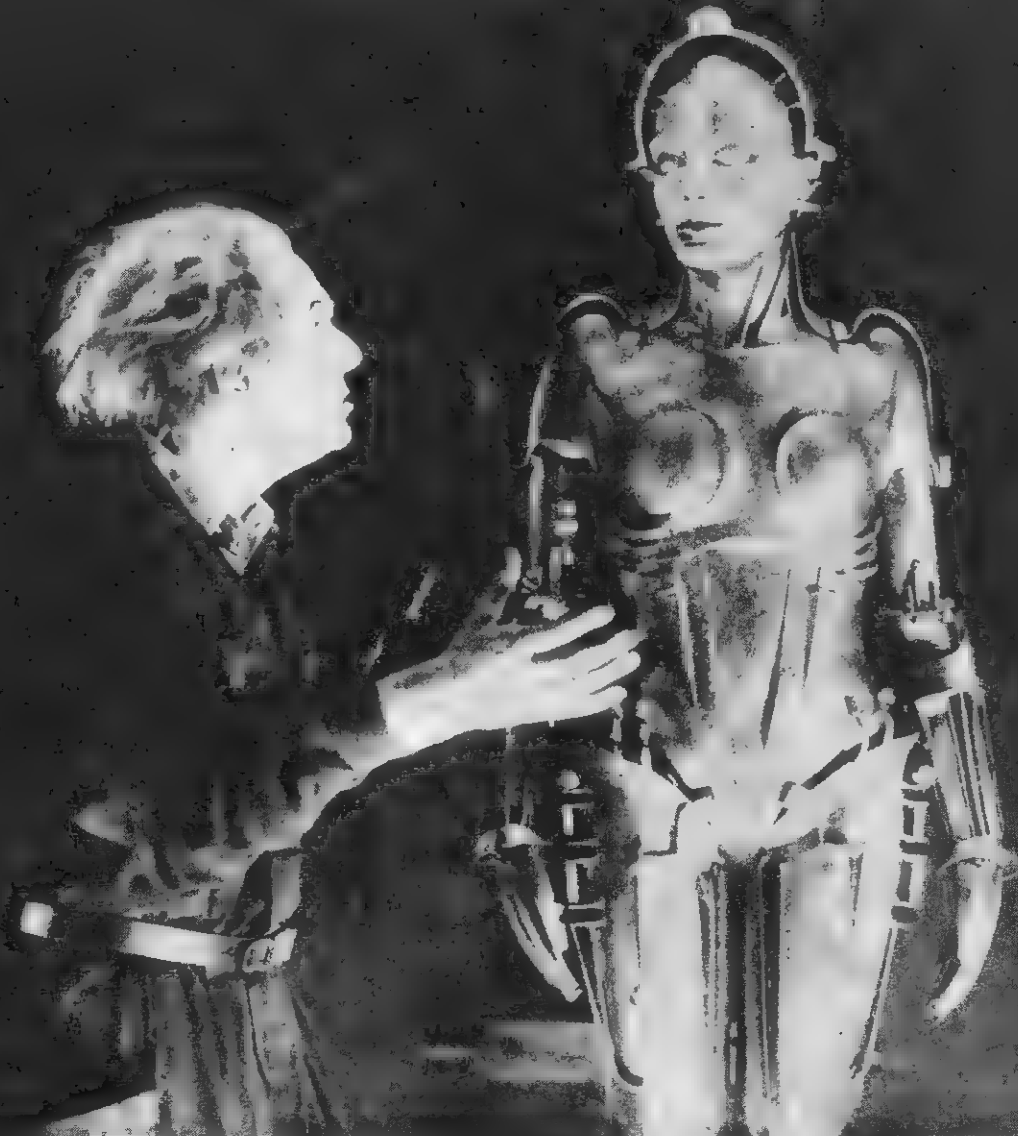
and then . . .

And then came—
METROPOLIS!

The publisher of this magazine bet me \$1000 that I could not mention **METROPOLIS** (my favorite film) without writing 17 pages about it (just the opening 17 frames, that is) and also threatened that he would never let me write another Obituary or Memoriam if I did; so—I must merely record:

*Karl Freund filmed **METROPOLIS**.*

In 1929 he came to America and went to work as a cameraman for Universal where 2 years later he photographed—



When the Mad Scientist Rotwang commanded his supreme creation, Ultima Futura Automaton (UFA), to do his bidding, Karl Freund was there!

"the thirsty count"

Yes, when the suave Transylvanian nobleman—for centuries one of the Undead—said to his unsuspecting guest in tones subtly sinister, "I never drink—wine," it was Karl Freund's camera that was trained on Bela Lugosi. Imagine living on studio sets day after day with Lugosi, in the spider-webbed castle, the dark tombs below; the foggy streets of London after midnight.

Think of it!—to have photographed the legendary Lugosi in his classic!

—And trained his camera, too, on Renfield, as Dwight Frye craved his flies and mouthed his mad laughter and implored his Master to let him live.

—And watched Edward van Sloan fearlessly confront the King of Vampires and remorselessly track him to his coffin and drive the fatal stake—!

These immortal macabre moments—and more—Karl Freund captured for all time on film.

"the dusty egyptian"

And then, Karl Freund scored again with his first *directorial* job for Universal: 1933, and

under the stars of Egypt the ancient curses were still potent. One rash young man dared uncover the secret knowledge of the forbidden Scroll of Thoth—and laughed insanely the rest of his life, *died laughing*, as the price he paid for a sight he saw that fevered his brain beyond the bounds of sanity.

* * *

The unmasking of Mad Erik 'in Chaney's PHANTOM OF THE OPERA—

The first full-forward sight of FRANKENSTEIN—

Fredric March changing from debonair Dr. Jekyll into hideous Hyde—

Each of the foregoing unquestioned highlights of horror on any list of great moments in monster movies.

The breaking of the waxen shell, revealing the ghastly scarred face of the mad Lionel Atwill in MYSTERY OF THE WAX MUSEUM—

The first appearance on Skull Island of KING KONG—

With these undeniably & indelibly belong the revivification of Boris Karloff in THE MUMMY



When Death plays the tune, we all must pay the piper. From *METROPOLIS*.



Peter Lorre as Dr. Gogol in *MAD LOVE*, directed in 1935 by Karl Freund.

when his desiccated corpse, dry as the dust of Egypt, his blood long turned to powdered rust; slowly, almost imperceptibly, a grain at a time, a fraction of a fraction of movement, returns to life after 37 centuries in the limbo of a mummy's coffin. What is remembered as a Karloff triumph is equally a directorial triumph for Karl Freund,

rue of grue

Actually the interval between *DRACULA*, 1931, and *THE MUMMY*, 1933, was not empty, for in '32 "Freund's photography contributed to the mood & atmosphere of another of Universal's horror films", according to film historian Herbert Luft—*MURDERS IN THE RUE MORGUE*. Having in previous issues already given you (*FM* 22 & 23) the Filmbook of *DRACULA*, the story of *THE GOLEM* in *MONSTER WORLD* #8 and the Filmbook of *MAD LOVE* in our 63d issue, as an additional tribute to Karl Freund we have included in this issue the Filmbook of his Poe picture with Bela Lugosi.

further freund

In '33—a busy busy year for Fay Wray for she appeared in both *KING KONG* and *VAMPIRE BAT*—in addition she was directed by Freund in *MADAME SPY*, wherein he coached her on the portrayal of a Russian spy.

In the Realm of Unwrought Things—also in 1933—lie a horror Karloffilm, *BLUEBEARD*, to have been directed by Freund but abandoned by the studio; and—a proposed remake on a spectacular scale of the first sound version of . . . *THE GOLEM*! There seems little doubt but what, had the plan come true, we would have today another Karl-&Karloff classic to enjoy.

He did once more—and together in the same film—briefly direct Karloff & Lugosi in their guest appearances in *GIFT OF GAB*, 1934.

In 1943 he directed one other fantasy, *A GUY NAMED JOE* with Spencer Tracy.

final facts

Of course he did far more in life than, important as his work in fantasy was to us, direct & photograph the films we have spoken of.

In 1936 he won an Oscar for the photography of the great Chinese classic, *THE GOOD EARTH*.

He was the principal photographer of the early *I Love Lucy* TV shows.

He was a successful inventor with many patents to his credit.

From the hands of this magazine's Special Photographer, Walter J. Daugherty, he received an Ann Radcliffe Award "for significant contributions to Gothic excellence in the cinema" at the Annual Banquet of the Count Dracula Society in Hollywood. Two hundred and fifty people, including Vincent Price, Ray Bradbury & George Pal, rose to their feet that evening to applaud him.

Two weeks later he was dead.

On 6 May 1969, I attended his funeral.

Guy Endore, who wrote the screenplay of *MAD LOVE* and was a friend of Freund for 35 years, prepared & read a very moving eulogy.

And so another giant from the past joins the greats who have gone before and yet will still long entertain & influence the world of the future.

END

SCREEN THRILLS ILLUSTRATED

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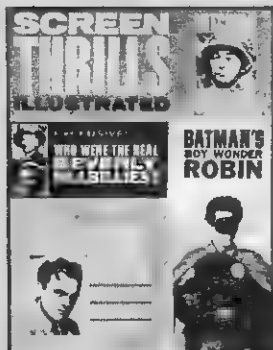
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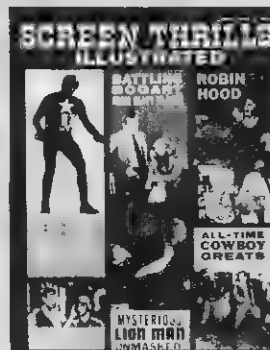
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QUIRY TO: PROF. GRUEBEARD, FAMOUS MONSTERS, 22 E. 42 ST., NEW YORK CITY, N.Y. 10017.

Q Does Mr. Ackerman have any children? A friend of mine wrote him but didn't get any reply and decided it was because the editor probably said "Aw, he's just a kid" and couldn't be bothered. — JOHN LANGDON, Laurel Hill, N. Car.

A Take a look at this most recent foto of "Forry". (He's so friendly that he doesn't even like to be called Mr. Ackerman.) Does he look like a man who hates kids? He doesn't have any of his own but I have heard him say he



feels like thousands of young monster & science fiction fans all around the country—in fact all over the world—are his "children". Perhaps you don't know that some years ago he took an 8700 mile drive all over the United States and for 5 weeks did nothing but visit readers of FM (most of them teenagers or younger) in their own homes. If I've heard him say once, in the last 1000 years, I've heard him say a million times how deeply he regrets that he does not have the time to answer every letter he gets—but HEIDI SAHA of Kenilworth, New Jersey, pictured above, sure knows that her "Uncle" Forry likes "kids"!



Q What is LON CHANEY JR. doing lately? — JONATHAN HAINES, Santa Ana, Calif.

A Besides a series of Guest Appearances on TV shows, he is busy compiling fotos of himself & his Famous Father for a book to be published this year called "A Hundred Years of Chaney's". He's picked Forry Ackerman to be Picture Consultant on the book. His original script for THE CURSE OF THE GILA-MAN is under consideration for filming by Star International Pictures and he's re-united with J. Carrol Naish after a quarter century (they appeared in HOUSE OF FRANKENSTEIN) in the forthcoming BLOOD OF FRANKENSTEIN.



Q How old is Mr. FRITZ LANG? —RONALD K. CONNORS, Oakland, Calif.

A The world-famous director of SIEGFRIED, M, etc., will celebrate his 80th birthday this year. He's been voted an ANN RADCLIFFE Award (for Gothic excellence in many of his films) and will be honored at the banquet in April of the COUNT DRACULA SOCIETY. For information about reservations at the dinner, contact Prof. Donald A. Reed, 334 W. 54 St., Los Angeles, Calif. 90037.



THEN



NOW

Q Whatever became of ROBERT PAIGE, who was in SON OF DRACULA? — ANTHONY McDONALD, Indianapolis, Ind.

A John Arthur Page (his real name) appeared last year at the Dracula Banquet and FM's staff photographer snapped the picture of him above. He also appeared in ABBOTT & COSTELLO GO TO MARS.



Q Can you tell me when VINCENT PRICE'S birthday is? He's my favorite horror actor. —LEON TONWICH, Darien, Conn.

A Mr. Price celebrates his natal day on May 27 and we here at FM join his many admirers around the world in wishing him many more happy, successful & productive years of life.

BEASTS, CREATURES, & THINGS

movie monsters
strike again

the monsters are coming

Are you scared of ants in your plants? (Your electric power plants, that is.)

Or grasshoppers as big as helicopters?

Or skyscraper-sized spiders?

You needn't be.

Actually, they're scared of YOU! They only want to be left in peace to do THEIR "THING".

But instead of making friends we frighten them with flame-throwers, bother them with bullets and goad them with grenades.

Think back over some of the monster films you've seen. Beasts, creatures & things are a shy lot by nature, keeping to caves, deserts & valleys. Of course they do have tremendous appetites & terrible tempers and that's what gets them into trouble.

prehistoric problems

Remember GORGON?

It was hardly his fault that one of the gold divers on the island of Nara took one look at his huge scaly reptilian body and died of fright.

And when the giant Gorgosaurus left the safety of the sea to find out what all the fuss was about, he was greeted by a hail of rifle bullets & burning torches.

When soldiers of fortune Joe Ryan & Sam Slade realized, as Carl Denham once did on Skull Island, that Gorgo would be worth many millions if he could be captured & brought back alive to civilization, they set out to trap the poor creature in a giant steel net.

The monster is brought for exhibit in London. But Ryan & Slade did not figure on one small

detail: Gorgo's mother!

Did we say small?

200 feet long if she's an inch, Gorgo's mam is not too happy about her baby entering show biz without her permission. First Nara Island, then London trembles beneath the gargantuan feet of Mrs. Gorgo until, having rescued her offspring, she returns with him to their watery home.

atom & evil

Usually, mankind is to blame for creating or awakening the monster in the first place.

As if the A-Bomb & H-Bomb weren't deadly enough in themselves, as if they couldn't send the whole human race up in a fiery cloud of dust & a hearty Hi-Ho Civilization, they present a new threat to man.

They don't let sleeping monsters lie.

Probably the first creature to lose another million years of beauty sleep was THE BEAST FROM 20,000 FATHOMS. Underwater testing of nuclear weapons brought him to the surface roaring mad with a Kong-sized appetite.

He made a light snack of a lighthouse.

Polished off several boats for brunch.

Then he headed for the amusement area of New York's Coney Island where a roller coaster-riding sharpshooter put an end to his short but eventful career with a radioactive bullet.

gi-ants have a picnic

The very next year (1954), A-Bomb explosions once again disturbed the natural balance of "things." The result was THEM!.

Here's the plot of that exciting film:

Police officers Ben Peterson (James Whitmore) & Ed Blackburn are searching the barren waste of the New Mexico desert for a small girl reported wandering around lost & alone. They find her not far from the wreckage of her parents' trailer.

Blood is everywhere but the occupants of the trailer are gone. What's more, the trailer wasn't caved in . . . it was caved out!

Investigating the "accident": the policemen discover the mutilated body of the owner of the local general store. Blackburn is left to stand watch while Ben goes for help. A weird buzzing pierces the night. Blackburn goes outside to find its cause. We hear him scream.

The autopsy on the store owner uncovers a frightening fact: *there was enough formic acid in his body to kill 20 men!* And when the odor of formic acid reaches the little lost girl's nostrils, she runs terrified into a corner screaming: "THEM! THEM! THEM!"

Dr. Medford (Edmund Gwenn) puts forth the theory that giant ants have invaded the community. His theory is proven correct when, out on the desert, Ben, Dr. Medford, his daughter Pat & FBI agent Graham (James Arness) find themselves face to face (?) with one of the 15-foot mutations.

The desert ant hill (hundreds of feet deep) is found & destroyed but not before two flying queen ants escape. One lays her eggs aboard a ship at sea and soon the huge insects are warming all over it, sinking their jaws into the flesh of the crew. The ship is ordered sunk.

The second queen builds her nest in the storm



Poor George Zucco got it in the neck from the winged gobbledygook in THE FLYING SERPENT way back in '40.



A gigantic nautiloid attacks members of the crew of the Nautilus in the Jules Verne thriller **THE MYSTERIOUS ISLAND**.



Prehistoric monsters battle to the death in thrilling animation in the lost **VALLEY OF GWANGI**, Ray Harryhausen's latest.



Can you blame the man for running? He doesn't want to get a giant case of chicken pox! (MYSTERIOUS ISLAND, 1961.)



Crustacean horror attacks Capt. Nemo's men in the 3d version of MYSTERIOUS ISLAND, Harryhausen's Columbia release.

"CALL ME MISTER KONG!"



drains beneath Los Angeles. The army is called in. Ben gives his life to save two youngsters trapped by the monsters. But mankind triumphs and the last of the horrible horde is put to death by fire.

more atomic terrors

Man split the atom and very nearly split the world down the middle when **THE MAGNETIC MONSTER** was created. A new element, it would double its size twice daily and consume all energy around it at the time.

The five-tentacled octopus of **IT CAME FROM BENEATH THE SEA** —

The radioactive dinosaur that was **THE GIANT BEHEMOTH** —

And Japan's two greatest un-natural resources, **GODZILLA & RODAN** —

All of these menaces of mankind were roused from their centuries-long slumber by mankind itself.

frankenscience monsters

"He meddled with things man was meant to leave alone."

How often have you heard **THAT** line in a horror film?

When he's not sprouting mushroom clouds all

over the place, a mad scientist can usually keep himself busy by whipping up a monster or two in his lab.

The result of an experiment in matter disintegration was **THE FLY**, who was later to **RETURN** and place a **CURSE** on the family that started out to create a device that would benefit the human race.

Leo G. Carroll's experiments with insects resulted in a **TARANTULA** the size of a house.

A scientist tried to turn his thoughts into matter and ended up creating the **FIEND WITHOUT A FACE**. Actually, there were many fiends, horrible invisible creatures that devoured the brains & spinal cords of their victims.

Sometimes a perfectly innocent-looking project can go slaywire. For example, the single survivor of the first manned space-flight found himself turning into **THE CREEPING UNKNOWN**.

THE FIRST MAN INTO SPACE faced a similar problem. This astronaut was covered by a tremendously strong mineral that could cut easily thru anything, including anybody who happened to get in his way.

But you can't really blame the monster in these films.

He is merely a victim of circumstance.

So the next time you go to the local theater to catch a fright flick or watch a re-run on television, pity the poor monster!

END

THE MASK OF FU MANCHU!

**when Karloff threatened
to conquer the world**

THE MUMMY THE MIRACLE MAN
THE OLD DARK HOUSE—these films made 1932
memorable for Boris Karloff. And in the course
of that same year he played in *two* mask movies:
BEHIND THE MASK and—FU MANCHU.

The cast of the MGM horror thriller featured
Lewis Stone as Nayland Smith; Myrna Loy as Fah
Lo See; Jean Hersholt as Von Berg; Lawrence
Grant as Sir Lionel Barton and Karen Morley as
his daughter Sheila; Chas. Starrett as Terrence
Granville; and David Torrence as McLeod.

Original book by Sax Rohmer. The screen story
follows.

Chapter 1 TO RULE THE WORLD

THOUSANDS of miles & many countries sepa-
rated two men. Circumstances made them bit-
ter enemies. The one resorted to the mysteries &
cruelty of the Orient to win his objective. The



Sir Nayland Smith faces Fu Manchu's terrifying Death Machine of A Thousand Silver Swords!

other, an official of Scotland Yard, attempted to parry the swift, merciless attacks of his enemy and win the same objective without bloodshed. The one was Fu Manchu. The other was Nayland Smith. Of the two, one was destined to survive.

Smith awaited, in his Scotland Yard office, the arrival of the famous archaeologist, Sir Lionel Barton. Smith was slim, white-haired, wiry. His brain was seething with the dangerous problem that had been entrusted to him. The lives of millions depended on the outcome of his conversation with the man he had summoned to him.

Tall, slightly stooped, with the fine face of the dreamer & student, Sir Lionel entered.

Smith leaned forward. "Sir Lionel, the British Government is asking you to risk your life again. You're going from here to the British Museum to meet some of your friends. You're going to ask them to join in an expedition to the edge of the Gobi Desert where you hope to find the buried and lost tomb of Genghis Khan."

Sir Lionel was astonished. "How did you know that!"

"It's my business to know things. Furthermore, you *must* find that tomb. We cannot allow for a failure. You must be the *first* to find it."

"Why such haste, Nayland?"

Smith's mouth tightened. "Ever hear of—Fu Manchu? Well, Fu Manchu is trying to find the

tomb. He is a brilliantly educated Oriental, insane for power. Of course, you know what you expect to find in the tomb?"

Sir Lionel's eyes sparkled. "The gold plates with the threat of Genghis Khan to return to this world. The golden mask he wore & the golden scimitar he wielded which was hardened by some secret process."

Smith gripped the other man's arm. "Exactly! In your hands, these things are interesting archaeological specimens and will go into the British Museum. In the hands of Fu Manchu—," Smith shuddered and continued: "Once Fu Manchu puts the mask of Genghis Khan across his yellow face and takes that scimitar into his hands, all Asia rises! Do you realize what spectacular dream Fu Manchu has set his very soul on realizing?"

Sir Lionel listened entranced.

"If Fu Manchu gets the mask and the scimitar he will declare himself to be Genghis Khan come to life again as the prophecy promised. He will lead hundreds of millions of fanatical soldiers against the white races. He will burn, kill & torture in his mad dream to exterminate the white race and rule the world as the emperor of the yellow race. That, my friend, that is what *you* have to prevent. Find the grave of Genghis Khan. Be the first to find it and return, with your treasures, safe to England."



The insidious Fu Manchu himself sits like an Emperor upon the throne from which he plots to rule the world!



Instant death by the Emperor's sword is the reward for a servant who has failed to please his Master!

Chapter 2 "WE MUST GO IN SECRET"

In the Trophy Room of the British Museum, three men awaited the arrival of Sir Lionel Barton. There was Dr. Von Berg, thick set, bespectacled; Dr. McLeod, tall & lean and a little stooped; and Terrence Granville, young, attractive, broad-shouldered.

Sir Lionel strode across the room immersed in thoughts of the expedition to be discussed and of the dangers it involved. He paid no heed to the eerie mummies that lined the walls but as he passed one mummy case, lost in thought, the eyes of the mummy moved after him and the case opened slowly to reveal a dark, cruel Oriental face.

Sir Lionel came straight to the point. "Gentlemen, the expedition must depart at once for the tomb of Genghis Khan."

Sir Lionel walked over to the large map built into the wall. "We go so — and secretly, most secretly! It will be laborious and slow crossing this mountain and getting into the valley. Then up over this range of hills and right here, right on the edge of the Gobi Desert—that is where we camp.

"Gentlemen, you must know the truth. From the moment we start on this expedition, we are in

great personal danger. It is necessary that we move silently & secretly. Another man seeks these treasures. That man is Dr. Fu Manchu, a fanatic, dreaming a murderous dream."

The four faces grew sober.

"On Monday we sail for the Gobi Desert."

Sir Lionel bid them goodnight.

Chapter 3 KIDNAPPED

As he passed the mummy case, it opened and the figure within stepped noiselessly after Sir Lionel. Three heavily padded figures separated themselves from the shadows. Hearing a slight noise, Sir Lionel turned. His startled cry was stifled in his throat by a strong, suffocating arm. The four attackers did their nefarious job like clockwork.

Sir Lionel was gagged & bound. A heavy fist struck him and he lapsed into unconsciousness. When he regained consciousness, he was to find that several weeks had elapsed. And he was to awaken to find himself a prisoner of Fu Manchu.

Discovering the next morning that her father had not returned, Sheila telephoned Nayland Smith. As the day wore on and Sir Lionel was not found, Smith's worry grew.

At 11 o'clock the next morning, Sheila, accom-

panied by Terrence Granville, appeared at Smith's office. The door opened and Nayland Smith entered. He reached for a telegram on his desk. His expression changed to apprehension as he read the message; "Sir Lionel is Fu Manchu's prisoner. Smuggled out of country. Enroute to Fu Manchu's stronghold. Route is devious and diabolically covered up."

"Sheila," his voice was grave, "you must be brave, my dear. Your father is a prisoner but we are doing everything we can for him."

"But the expedition," she cried. "Terry says it will leave without father."

Having been her father's confidante, Sheila was sure she could save the expedition many weeks of futile effort. Smith protested. "We can't permit you to undertake such needless dangers & hardships."

"I am going." Her eyes appealed to Terry for support.

Smith, more than they, knew the dangers that menaced the expedition. He knew the relentless, merciless force of their antagonist, Fu Manchu. For a brief moment, he saw these two clean, upstanding young persons sacrificed to the demoniacal ambition of their Oriental enemy.

Then Sheila spoke again. "I am going," she said quietly.

Smith sighed. The die was cast.

Chapter 4

"NOT FOR ANYTHING IN THE WORLD"

Several days before the caravan started, Sir Lionel Barton awoke to full consciousness. He found himself in a bizarre bedroom. Beside his bed stood two inscrutable Orientals.

Sir Lionel sat up and buried his aching head in his hands. The guards, each seizing an arm, led him thru devious corridors and secretly manipulated doors into an enormous room. Here they released him and disappeared. Sir Lionel stared around him in amazement.

"Ah, my friend, so you have recovered?"

Sir Lionel swung toward the voice. His indignant eyes met the almond-shaped ones of the man he knew to be Fu Manchu. He scrutinized the tall Oriental in the beautifully embroidered robe. Thin black moustachios drooped like a crescent on either side of the narrow cruel lips that smiled when they were cruellest. They were smiling now, and the slender fingers were clasped in such a



The power mad Manchu prepares to sacrifice Sheila Barton (Karen Morley) before his bloodthirsty fanatic followers.

manner as to show the long, glittering fingernails.

Sir Lionel advanced angrily. "I want to know the meaning of—"

But with a clap of his hands, Fu Manchu turned. The blank wall before him opened. A chair resembling a throne was seen before a huge Buddha. To one side of it was a smaller chair. Fu Manchu seated himself on the throne and motioned Sir Lionel to the chair. He said:

"Are the treasures of Genghis Khan worth a million pounds to you?"

Sir Lionel choked. "I cannot sell you what I haven't got."

"Then you will tell me where they are."

"Not for anything in the world."

The Oriental's face changed. He rose and pointed to the outraged Englishman. Two guards seized Sir Lionel, dragged him across the floor to a room dominated by a large bell beneath which was a concrete platform. "Prepare him," Fu Manchu commanded.

The guards stripped Sir Lionel of coat & vest and forced him to the concrete platform. They buckled chains around his wrists & ankles, and stepped back.

Chapter 5

THE TORTURE OF THE BELL

Fu Manchu bent toward his victim: "You have read about this—the torture of the bell? It never stops, Sir Lionel. Minute after minute, hour after hour, day after day." There was a deep-toned clang of the bell as the black giant holding the rope drew it toward him.

"It seems harmless, doesn't it? Fu Manchu laughed quietly. "Just a bell, ringing, but the

percussion & repercussion of sound against your eardrums will soften them and destroy them until the sound is magnified a thousand times. Sir Lionel, you can't move. You can't sleep. You will be frantic with hunger & thirst. But here you will lie, day & night, the rest of your life, until you tell. My friend," persuasively, "why go thru this torture?"

Sir Lionel glared into the face above his. "You be damned!"

Fu Manchu motioned to the men holding the rope and as the bell began its unending detonation of sound, the Oriental, followed by his daughter, turned and left the torture chamber.

Sir Lionel's courage was that of a martyr's to a cause. As he endured the torture inflicted upon him, the expedition which he was to have led moved doggedly on, overcoming the obstacles with which Nature crowded their journey, unaware of the skulking shadows of yellow men who spied upon them and kept their master informed of the party's progress.

Finally they arrived on the edge of the Gobi Desert. Guided by Sheila, they found the long-lost tomb of Genghis Khan.

Many miles away Fu Manchu listened daily to the reports his spies brought him of the expedition's progress. Daily, he visited his prisoner beneath the bell. He tormented him with bowls of cool fruit. He tortured him by placing a golden cup which contained salted water to his lips. He laughed delightedly at Sir Lionel's helplessness & suffering and he was coldly enraged at his prisoner's stubborn silence.

In Scotland Yard, Nayland Smith never relaxed his vigilance to find & free Sir Lionel. But the unobtainable & secret entrances to Fu Manchu's



Mercifully fainted, Sheila lies unconscious, unaware that her life is about to be ended by one swift strong stroke.

ELECTRICAL DOOM HOVERS



Fu Manchu is livid with fury when his Lightning Machine melts the "sacred" sword and proves it a fake!

stronghold defied the clearcut methods of the white man. Failure after failure was cabled to Nayland Smith until finally Smith left his desk and set sail for the port from which the expedition party would sail on its return voyage.

Chapter 6 THE TOMB'S CURSE

In the dark cave which held the mysterious entrance to Genghis Khan's tomb, Von Berg, McLeod & Terry Granville worked like supermen, digging, digging. Inspired, the three men scraped around the trapdoor until it was cleared of sand & dirt. Von Berg opened it. A rope ladder was flung into the unknown depths. Von Berg drew his flashlight. Cautiously, he lowered himself into space. His flashlight played around. Its beam illuminated two massive doors.

Von Berg split the crude lock that held the doors. They opened. Before the dazzled party stood the magnificence of Genghis Khan's tomb. A warning had been engraved on a plate of the tomb. Von Berg paused to read it. The ghostly warning of 700 years ago chilled his blood even as it did the others in the party. It said that *he who dared deface the tomb of Genghis Khan would be cursed and the curse would never lift until the defacer paid with the penalty of death!*

They all recalled the curse of destruction found in the tomb of King Tut and they recalled, too, that premature death had wiped out the members of the brave party who had defied that curse.

Von Berg chipped at the gold lock. It gave. The doors were pulled wide. A gasp was heard as enchanted eyes roved over the splendor before them. There was a touch of the gruesome in the skeleton so royally cloaked, but covering the skull was the golden mask that had been Genghis Khan's and near at hand his marvellously jeweled scimitar.

Chapter 7 THE TERRIBLE VISION OF FAH LO SEE

The golden mask & the scimitar must be transported back to the British Museum. Fu Manchu's efforts to wrest their prizes from them must be outwitted. The lives of millions depended on this valiant little party's success. Opposed to them was still Fu Manchu, brilliant, cruel, lusty for power.

He summoned the more powerful of his followers to a banquet. And when they were seated, Fu Manchu rose with majestic calm and in the respectful silence that fell he spoke with false, exaggerated humility:

"I have no son to follow me and in shame I ask you to receive and listen to my insignificant daughter, who speaks to you of a vision which has come to her."

Fah Lo See entered to do her father's wishes. The vision was his, not hers, but the impassioned eyes gazing upon her would believe all that she told them. In her sing-song voice, Fah Lo See dutifully began: "I have seen a vision. I have

OVER DR. FU MANCHU



Nayland Smith & Dr. Von Berg (Jean Hersholt) aim the super-volt electro-destructor machine thru a trap-door in the floor.

been told that the prophecy is to be fulfilled. Genghis Khan," her voice rang, "comes back to us. Genghis Khan—masked in his plate of gold, bearing the scimitar that none but he could ever wield."

Cries & shouts dinned the air. Then: "I have seen the vision of countless hordes swarming to recapture the world. I have seen them victorious. I have heard the groans of dying white men. Ghengis Khan comes back," she cried. "Ghengis Khan leads the East against the world! The white race is doomed!"

Chapter 8 DEATH IN THE DARK

An isolated house bordered a small, eastern city. To this house, the returning expedition band made its course.

Inside, Sheila clung closely to Granville. It was dark & deathly silent. Granville said, "I'll strike a match."

"Don't do that, my boy."

Sheila gave a cry of surprise as Nayland Smith appeared. Sheila implored: "What about my father?"

"We are doing everything we can to find your father but we have not been able to locate Fu Manchu."

"I'm worried & frightened. No one must show a light here tonight. People must think this house is empty, as it has been for months. That is our only hope for safety!"

With Von Berg & McLeod he went to the room where the boxes were stored.

"This," pointing to the chest in which the treasures of the tomb were contained, "we'll take to another room."

Together, they carried the heavy chest.

"Now," Smith wiped his moist face. "Dr. McLeod, you will take the watch for the first four hours."

Even as McLeod prepared for his nightly vigilance, two shadowy figures climbed over the compound and crept to the tree whose branches extended to the treasure window. One skinned up the tree and made his way out on the branch. Motioning to the figure below, he drew a rope from his belt. The man swung his arm in a wide circle and the pronged end of the rope flew up and caught in the roof.

The figure twined the rope around his left wrist and suddenly sprang clear of the tree. Back & forth before the open window he swung, a knife in his right hand ready to throw. He took careful aim and let fly.

McLeod uttered a piercing cry and staggered to his feet. He clutched at the knife buried in his back and turned to the window. At sight of the blurred figure dangling there, he picked up his revolver and fired. A scream and the figure dropped. Fu Manchu had drawn second blood in his war to get the treasures.

THE GRAPES OF WRATH!



Fruit almost touching his perched lips, Sir Lionel Barton is tortured by Fu with food he hasn't touched in days.

Chapter 9 THE PRICE OF A LIFE

"There will be no third time," Smith stated. "You must go soon!"

"See here," Granville spoke. "We're done in—exhausted. We can't go tonight. For heaven's sake, think of Sheila!"

"She's the one I'm thinking of," sharply. "Fu Manchu wants the mask & the sword and I'm not so sure he hasn't also decided he wants Sheila!" Scowling, Granville took his watch beside the treasure chest.

Time passed. Suddenly, he got to his feet, crouching, revolver in hand. Some one was at the outer door. He advanced, murder twitching his trigger finger, and jerked the door wide. An oily, smiling, elderly Oriental stood squarely in the doorway.

The Oriental bowed. "Out here," gesturing toward the yard, "we can talk better."

Granville followed the Oriental to the gate. "Sir Lionel is alive," the man whispered. "Sir Lionel," smoothly, "will be returned to his daughter alive. The price is the mask & the scimitar. You will bring the treasures to the Blue Dragon. There you will be met. Sir Lionel will return with you. So?"

"I'll bring them."

The Oriental merged with the shadows. Granville dashed to Sheila's door. "Darling, your father is living. He's nearby. And he confided to her what had just transpired. "Your father's life is worth ten thousand relics. I've no time to lose. Right or wrong, I shall make the exchange."

Chapter 10 TEST OF THE SWORD

Fu Manchu's passion for drama & acting was second only to his passion for the treasures of Genghis Khan that the young man before him had brought. He seized the scimitar, unsheathed it, held it aloft with fanatical adoration. He strode to his laboratory.

Fascinated, Granville watched this extraordinary creature turn a switch which set into sizzling action an electrical current. Fu Manchu plunged the point of the sword into the floor. The lights were extinguished. From the electrical apparatus emanated a thin, narrow flame. Fu Manchu seemed to play with this flame until he directed it to the hilt of the upright sword. He stood back, watching with enthralled eyes. Only the hum of the machine and the swish of the flame disturbed the breathless silence. To Granville's horror, the sword began to melt.

Fu Manchu clapped his hands. The lights were turned on. His terrible eyes beaded into Granville's.

"This sword is a counterfeit. The sword of Genghis Khan is the only one ever made that will withstand this test. You have lied to me and for this you and others will pay the supreme penalty. Seize him!"

Fah Lo See had joined the group. Her strange eyes were fixed on Granville.

"Ah, my daughter. Shall I turn the young man over to you?"

Fah Lo See's expression was inscrutable but with a gesture curiously like her father's she motioned the guards and they dragged the struggling Granville to still another room.

"Beat him," the girl commanded, and as the two huge servants rained blows on his body, a frenzy overwhelmed her.

The blows continued until Granville fainted from pain. "Enough," Fah Lo See ordered. "Untie him." Motioning to the guards, she led the odd procession to her bedroom. Fu Manchu, however, was preparing an experiment for which he would need Granville.

In the treasure house, Terry Granville's absence and that of the treasure was discovered and Sheila was terrified. Something had gone wrong.

"The mask—and the sword," Von Berg was heartsick.

"Oh, those," Smith, to their bewilderment, was indifferent. "That sword was a counterfeit. I feared just what has happened. But it's Terry I'm worried about now."

He had cause to be, for Fu Manchu, ready for his experiment, had Granville brought to the operating room. Clothed in surgeon's attire, Fu Manchu mixed a diabolical serum which he prepared to inject into Granville's imprisoned arm.

"This will not harm you," he purred. "You will still be able to love—my daughter." Fah Lo See's eyes remained fixed on Granville. "This little injection," Fu Manchu explained, "will merely make you do my bidding." He jabbed the hypodermic needle into Granville's arm. "You will return to the house and you will bring back Von Berg, the girl, and the real mask & sword."

Chapter 11 THE HAND OF HORROR

Dr. Von Berg & Sheila were standing in the outer hall of the house talking in low tones, when suddenly a human hand dropped at Von Berg's feet. He stopped. He saw the initials on the signet ring. They were L. B. With an agonized scream, Sheila gazed at the ring. "My father!" she sobbed. "They have killed him!"

"No, no, no!" Von Berg could not believe this. "It is only a gruesome trick of Fu Manchu's."

Sir Lionel (Lawrence Grant) about to undergo the Torment of the Incessant Bell.





Above, KARLOFF passes inspection as he relaxes between takes. Below, completely in character once again as the in-FU-mous Manchu!



Sheila sobbed uncontrollably. Von Berg led her to her room. A few minutes later, some one knocked. "Sheila. It's me—Terry."

She let him in with a moan of relief. But Granville embraced her coolly and she looked up in hurt wonder. "What is the matter? What have they done to you!"

Her questions irritated him. "I want Dr. Von Berg. He must hear what I have to say."

Sheila found Dr. Von Berg and together they listened to Granville's message from Fu Manchu.

Sheila stared in disbelief. "Terry, they have done something to you."

Granville became irritable again. "We must go."

It was some time later that Nayland Smith discovered the absence of Sheila & Dr. Von Berg. He also discovered the absence of the real sword. Frowning, he considered the situation. There was a dull plop and the body of Sir Lionel Barton dropped to the ground. Dead and one hand amputated. Smith jerked the coat from the dead man's shoulder. There he saw Fu Manchu's mark, the emblem of the dragon. Smith strode from the house, direct to a curio shop which he had come to believe was one of the strongholds of Fu Manchu.

But even as Smith swung into action, Fu Manchu prepared to realize the great ambition of his life. He had sent messengers to summon his followers. He would change the history of the world.

Chapter 12

A HUMAN SACRIFICE

Frightened by Granville's unrealness, Sheila clung to Dr. Von Berg. She turned toward the door as Fu Manchu, followed by his daughter, appeared.

Again he entered his laboratory and performed the electrical test on the sword. This time, the jet of flame did not melt the blade. Triumphant, Fu Manchu clapped his hands. Men appeared as though by magic. Sheila & Von Berg were seized. Granville looked on dully. Fah Lo See held his arm.

"Terry!" Sheila jerked free of restraining hands and ran to his side. "Terry, you must hear me. It's Sheila, darling. Sheila."

A dazed expression flickered over Granville's face. He shook off Fah Lo See's hand. The drug Fu Manchu had injected into him had worn off. He suddenly came to.

"Take them away," Fu Manchu ordered.

Granville was dragged to a death chamber, Von Berg was dragged to another. Sheila was made to change into a pure white robe.

The suave Oriental said:

"And now, my young friend, it is fitting that you be the sacrifice in the temple to the return of Genghis Khan."

Sheila was placed on a golden stretcher, carried to the temple entrance. Hundreds of excited followers of Fu Manchu awaited his appearance. He appeared from a side door, the golden mask of Genghis Khan on his face, the sword in his hand. His daughter followed him.

"My friends," he welcomed, "Genghis Khan lives again." He thrust the sword into the air amid thunderous shouts. "The prophecy is fulfilled. Death to the white race. A sacrifice to the gods!"

A gong sounded. The doors at the rear of the



KARLOFF and the crew behind the MASK OF FU MANCHU!

temple opened. Hundreds of eyes turned toward it. Cries rent the air at sight of the beautiful white girl, robed in white, carried up the aisle. The stretcher was placed before Fu Manchu. Sword in hand, he smiled cruelly down upon his victim, but even as he gazed death reached out for him.

Chapter 13 THE FATE OF FU MANCHU

When Nayland Smith arrived at the curio shop, he persuaded the Oriental clerk to let him have a pipe & a bed. Once in the opium den he investigated each sleeping occupant. He was taking no chances on possible spies.

From the adjoining joss-house yowled the sing-song voices of dancing girls. Smith opened a door and stepped into the room. Before him sat a plump Oriental. A dancing girl came over to him, slipped a caressing hand around his shoulders. The man's robe fell back and Smith started as he saw on his shoulder Fu Manchu's mark of the dragon.

An oil lamp burned beside Smith. He seized it and, unobserved, flung it to the center of the dance floor. Flames spouted up. Pandemonium. Smith watched the Oriental in front of him. The man led him a dizzy pace but despite secret doors Smith followed until he found himself in a small room containing the huge statue of a Buddha. The statue moved as Smith pushed it but as it did a trapdoor opened and he dropped. Two men seized him. Smith struggled but was helpless. They forced him to another room, stretched him on a stretcher, bound his wrists & ankles with rope, attached a weird cone-shaped object to the end of the stretcher. The floor divided. The helpless man was lowered into a cave. Crocodiles slunk around. From the cone-shaped object poured sand and the weight being removed from the lower part of the stretcher, Smith found himself slipping slowly toward the hungry crocodiles!

He worked frantically to free his hand. The ropes gave. He sat up, untied his feet. Free of the hideous death behind him, he dashed for safety. He heard cries and forced his way into the room where Granville was on the verge of being killed. Together, they dashed to the adjoining room to save Von Berg.

"Sheila's in the temple," Granville groaned. "We've got to get to her."

"Not like this." Smith had discovered Fu Manchu's laboratory. "Three of us, unarmed, haven't a chance. What's this apparatus?"

Granville explained. Smith turned on the switch. Both Granville & Von Berg watched him as tho he were insane. But Smith had his own ideas of Fu Manchu's electrical genius. He fumbled for what he was sure was a trapdoor. It opened, framing the picture of shouting men in the temple below.

Fu Manchu was standing over Sheila. He raised the sword. But as Fu Manchu raised the sword, Smith increased the voltage and directed it toward him. The man who had dreamed of exterminating the white race and ruling as emperor of the world in the masquerade of Genghis Khan crumpled, a lifeless thing, to the floor.

Instead of shouts of triumph, the temple now rang with screams of fear. High above the rioting multitude, Nayland Smith grimly directed the instrument of death that Fu Manchu had invented. Man after man dropped to the floor. Granville, together with Von Berg, raced down to the temple and rescued Sheila.

Several days later, a boat sailed from the city where Fu Manchu had once thrived. Aboard it were Sheila, Terry Granville, Dr. Von Berg & Nayland Smith. The four survivors assembled at the rail. Nayland Smith held in his hand the sword of Genghis Khan.

"Its last resting place will be the sea," he said. "The curse of Genghis Khan goes with it."



KARLOFF'S AIR-RAISING INTERVIEW

News-from 1935!

Publisher's Note:

The Editor wrote this unusual feature 35 years ago, when he was only a teenager of 18!

An interview of extreme interest to fantasy film fans was that of Boris Karloff over the air on the *Hollywood on the Air* program earlier in the year.

Karloff spoke:

"I shall create a Monster like Frankenstein's. No brain—just a huge creature which shall guard against reporters & interviewers. Connect the electrodes!"

A snap.

"Throw the switches!"

A crackling of electricity.

And Karloff, crying: "It lives... it moves!"

It lives... Karloff's monster LIVES!"

Then the Monster spoke—with the voice of the interviewer!

"Alas"—Karloff was in despair. "I have created a Frankenstein monster—it's a fan magazine writer!"

And the interviewer then proceeded to question him.

Proving himself to be anything but one of the many monsters he has portrayed, William Henry Pratt (known on the screen as the man from Karloffornia who is sure to never Boris) stated in a private word addressed to his admirers that he greatly appreciated all their letters and that he was always grateful for criticism received of his work.

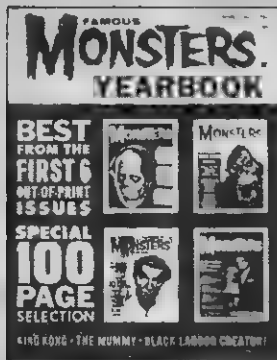
His next pictures will be FRANKENSTEIN LIVES AGAIN!, A TRIP TO MARS, THE WEREWOLF OF LONDON and THE RAVEN.

End of 1935 article

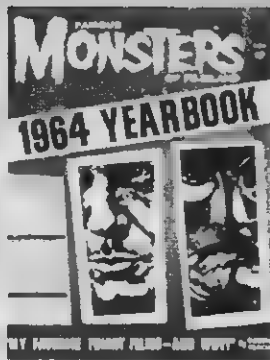
1970 FOOTNOTE: As we know, FRANKENSTEIN LIVES AGAIN! became THE BRIDE OF FRANKENSTEIN. A TRIP TO MARS was never made, THE WEREWOLF OF LONDON featured Henry Hull rather than Karloff, and he did make THE RAVEN, with Lugosi.

Of historical interest to note is the fact that the filmmonster name for California—*Karloffornia*—was in print as long as 35 years ago!

END



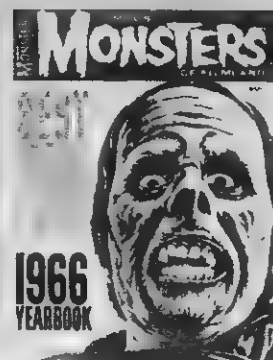
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1964 YEARBOOK



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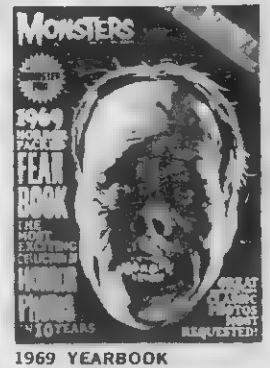
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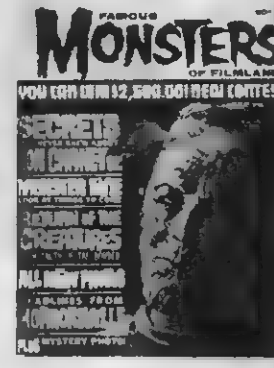
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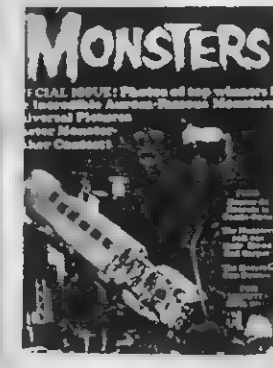
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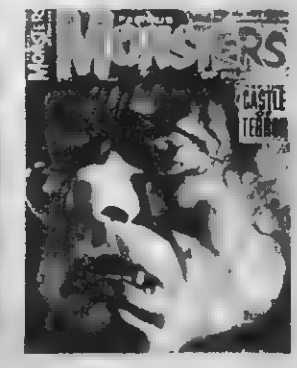
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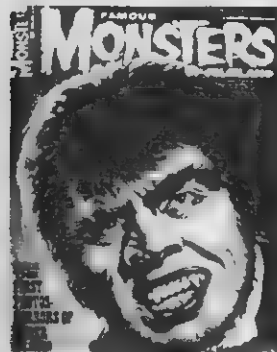
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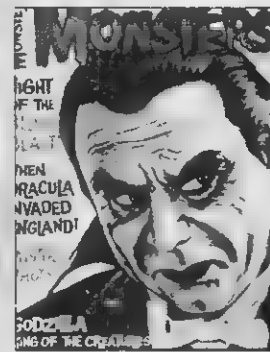
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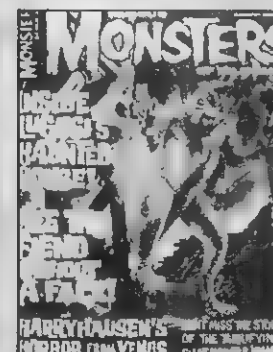
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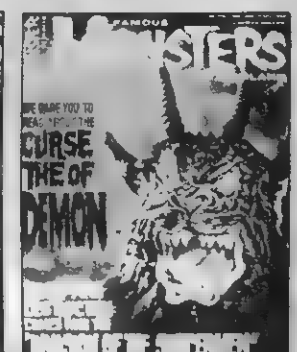
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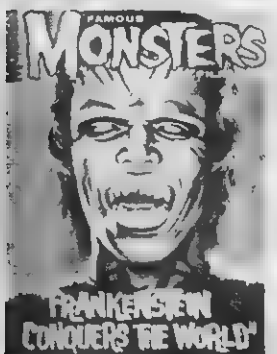
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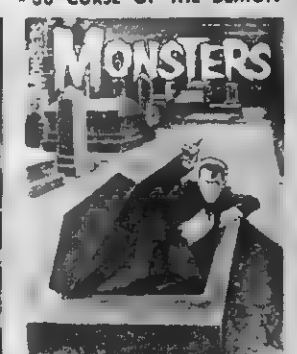
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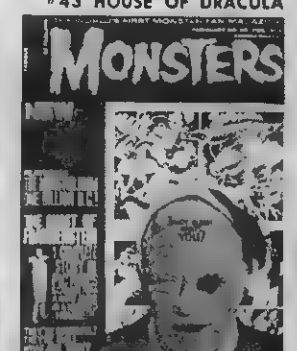
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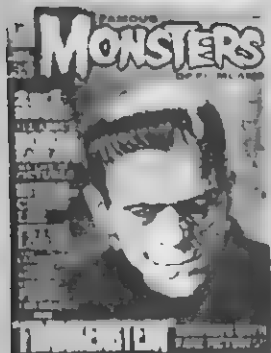


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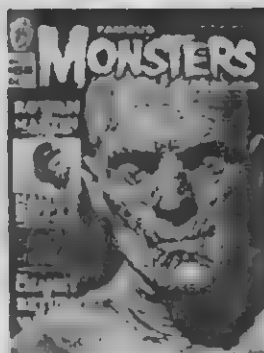
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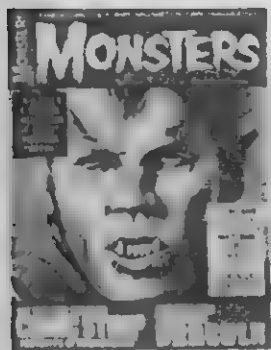


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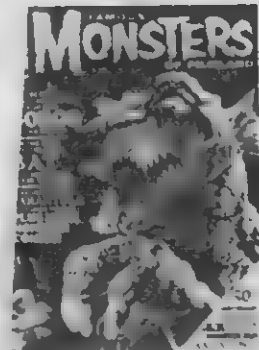


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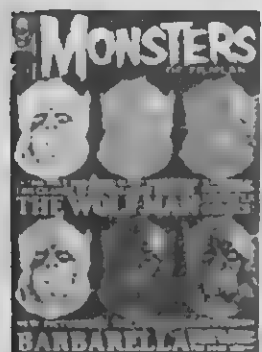
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GIRLS AND GHO



The Kraken gives Audrey Dalton a rib-crackin' good time!

MOLLUSKS GALLERY

Scream-of-the-Crop Maiden-&-Monster Moments of Terror!

Portrait #2

THE MOLLUSK MONSTER struck in 1957!

They (United Artists) called it THE MONSTER THAT CHALLENGED THE WORLD.

The heroine called it "the nightmare from beneath the sea", which was really the wrong name for it since it wasn't a sea-horse: better to have called it the night-caterpillar from the ocean's depths!

Anyway, anyway you looked at it it was—ooglie. That's "ugly" spelled monster-wise, and as everyone knows, monsters aren't very wise.

Mighty mollusk's press agent described him in these endearing terms: *A marauding, mangling 9-foot-tall atomic monster crawling up from the bottom of the briny deep to terrify all civilization. A new kind of terror to numb the senses.*

"And reduce the census," added Audrey, whose last words on the subject were:

"Glug-glug."

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"Break into print" with your name published in FM and a foto dedicated to you. Just send your request to Dr. AX, Famous Monsters, 22 E. 42nd St., New York, N.Y. 10017, and our tame vampire will do the rest. Dr.acula will do his best to dig up a picture to please you—if he can first dig himself out of his coffin!



JONATHAN FRID puts in his bid for Public Vampire #1 for Seth S. Gunning, David Lewton, Miguel Garcia, Richard Russo, Richard Janos, Edward Johnson, Richard Tuloy, Kenneth Knox Jr. and other dwellers in DARK SHADOWS!



HENRY HULL does his thing as THE WEREWOLF OF LONDON for Sam Gindy, Orestes Dominguez, Tom Schwartz, Bill Thomas & Gordon Reid. From the 1935 Universal classic, make-up by late JACK PIERCE.



YOU AXED FOR IT!

To the right & lower right, two scenes of Incredible Shrunk! Human types in the television series LAND OF THE GIANTS. Shown for the Boyd Bros. (Allen Jr. & Mitchell Lee), Tom Kirby, Bill Holley, Manuel Lescano, Billy Outhouse & Brad Linaweaver.

For fanciers of Japanese horror films, here's a brand new one of a Nipponese vampire taking a little nip! We hope it sends a tingle up (or down—we're not particular about the direction) the spine of Dove & Doug Angleton, Erik Sacotti, Jim D. Lilliefors, Richard Morris, Steve Collier & Steve Kay.





Kharis crawls out of **THE MUMMY'S TOMB** (Universal 1942) to thrill anew Jerry Vine, Bob Day, Michael V. Clark, Donald Deaton, John J. Kressig & Carlton Hall.



Quasimodo cringes again as the immortal **LON CHANEY SR.** portrays **THE HUNCHBACK OF NOTRE DAME** for John Zavalydriga, Peter Shandorf, Thos. Stanziala, Jas. Rossi, Perri Martin, Dean Ripa, Mark Snuggs, Fritz Weaver, Danny Brook, Pat Collins, Ronald Herring, Nicholas D'Amico, John Brower, Louis Campos Jr. & Mike Guild. **LON CHANEY** Shall Not Die!

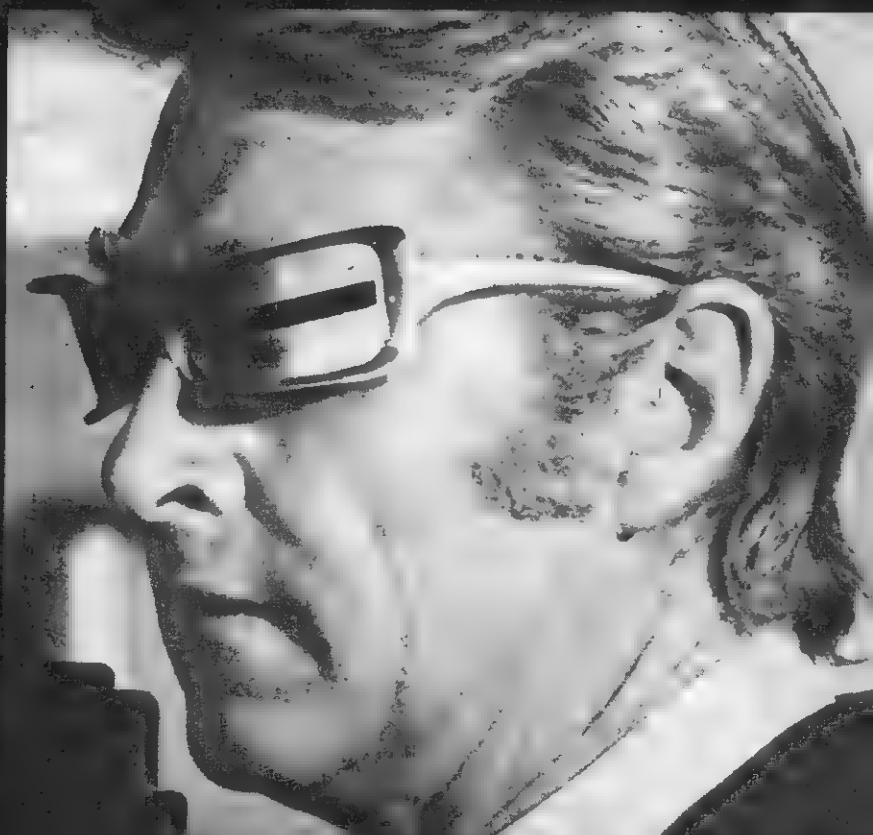


YOU AXED FOR IT!

THE BEACH GIRLS & THE MONSTER pose (at least the monster does; the girls were out swimming at the time) for Dave Gregory, Charlie Hornig, J. Kagle, Helen Urban & A. C. Kyle.



PETER LORRE & VINCENT PRICE strike a pose in **THE RAVEN** for Celia de Crestent, Gary Dorst, Alan Hershey, M. M. Bogart & Oliver Kalghit Jr.



LLOYD BRIDGES in **6th COLUMN** (TV's "Movie of the Week") for Sam O. Massen, Robt. & MacDonald Anson, Elma Wentz & Emil Petaja.

IN MEMORIAM



BORIS KARLOFF (died 2 Feb. 1969) in one of his last roles, as Prof. Monserrat in **THE SORCERERS**, 1968. Shown one year after his passing for fans & friends who will never forget, including **Alex Gordon, Sheri McAdams, Lois Edmonds, Bill Nolan, Verne Langdon, Arthur Kennard, Bill Warren, Bill Coburn, Michael Rosen, Don Glut, Mary Ellen Rabogliatti & Richard Pinckard.**

From the 6th Annual Science Fiction Film Festival at Trieste, this memory shot from the British entry, **THE PIT**, for **Luigi Cozzi, Walter Ernsting, Boris Grabnar, Beatrice Rim, Francesco Biamonte, F. Porrua & Hector Pessina.**



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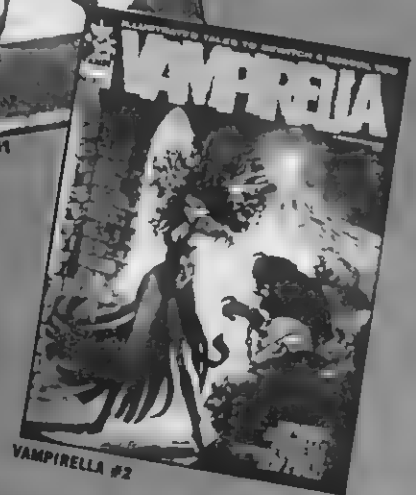
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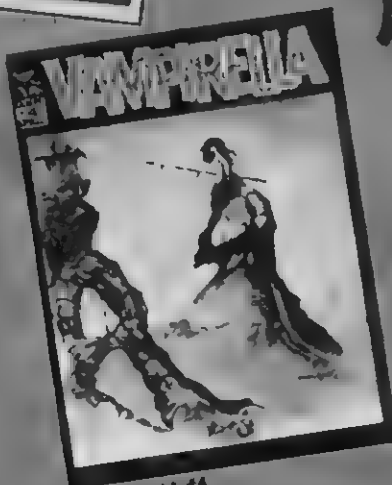
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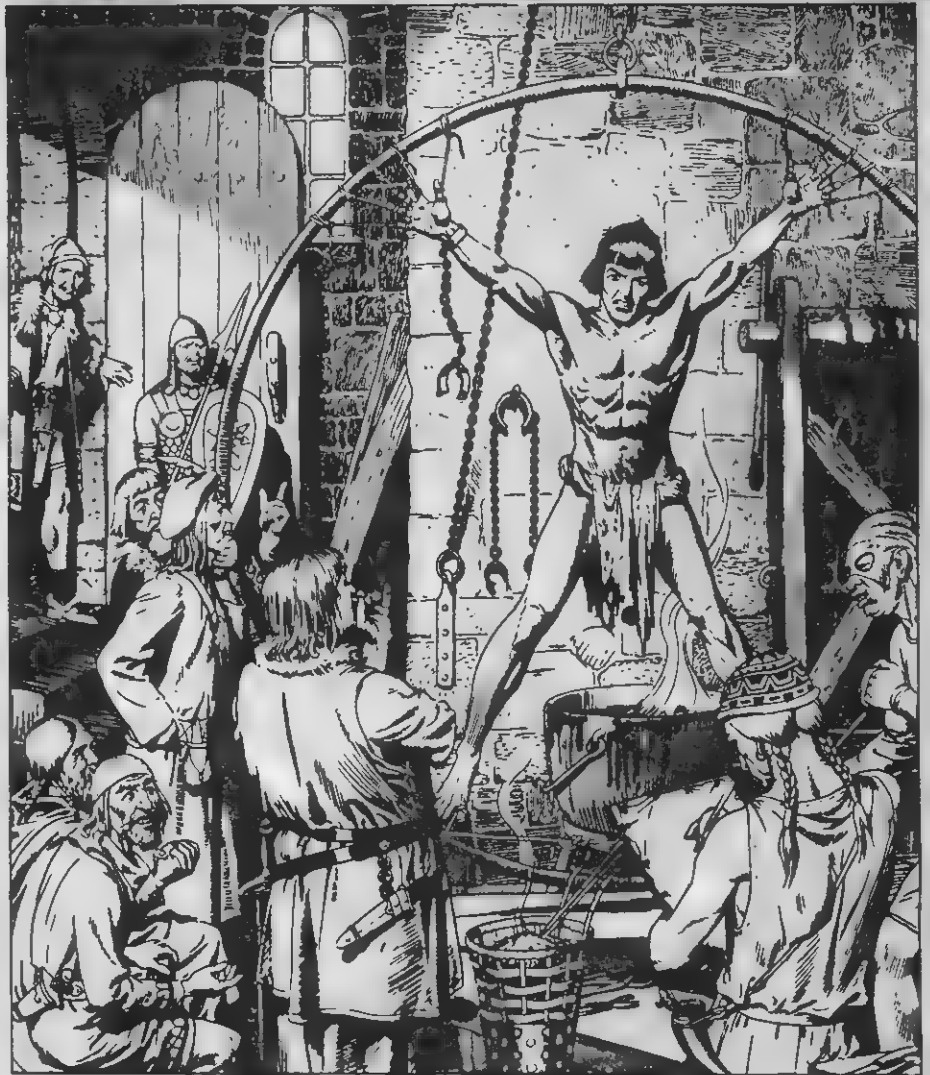
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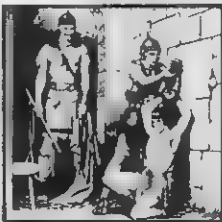
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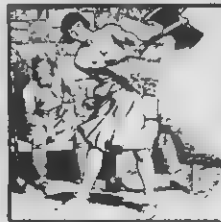
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DEAD-LETTER EDITION

OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

FAMOUS FIRST WORDS CONTEST

In FM #61 we invited readers to put the words right into the mouths of James Cagney as the Monster, Humphrey Bogart as Dr. Frankenstein and Edward G. Robinson as the hunchback, Fritz. Ever since then, postcards have been pouring in from monster fans across the country who racked their brains (and the one from Planet Arous) to come up with a funny caption to the cartoon by Al Kilgore, reprinted from SCREEN FACTS courtesy of its editor & publisher, Alan G. Barbour.

We've chosen 5 of the best and each of the lucky winners will receive *FREE* the next 12 issues of *FAMOUS MONSTERS* by Scare Mail.

From
GALEN AUGUSTUS,
Joplin, Mo.:

Monster to Frankenstein: 'How long did you say these parts are guaranteed for?'

From
ROBERT KASKA JR.,
Buffalo, N.Y.:

Monster: Alright, you wise guys, get this LONG CHAINEY off me!"

From
G. I. FANNING, Cranford, N.J.:

Bogart to Robinson: "I think I'll call him my Bogie Man!"

From
ANTHONY GENTILE JR., Lake Ronkonkoma, N.Y.:

Fritz to Frank "Gag" Stein Monster: "Why,



you're the dirty brother who killed my rat!"

From
TIM WINTERS, Lebanon, Ore.:
Cagney-stein Monster to

Bogart: "Who do you think you are, Dr. X?"

Bogart: "Well, you're no Yankee Doodle Dandy yourself!" Thanks, one & all, for entering!

QUESTION MARKS

Have a question about your favorite fright flick or horror film star? Lee Marks will try his best to help you out. Send your questions to:

QUESTION MARKS

P.O. Box 5987

Grand Central Station
New York, N.Y. 10017

1. Will Christopher Lee portray Count Dracula in any more movies?

EDWARD WALLACE

ANS.: Chris will don black cape & fangs for *TASTE THE BLOOD OF DRACULA* and, hope-

fully, for a proposed re-filming of Bram Stoker's original novel.

2. What is the difference between a Werewolf and a Wolfman? I don't see any difference at all.

KEVIN FRANK

ANS.: In many films there doesn't seem to be a difference but we've always thought that a person who becomes a "Werewolf" is actually changed into a wolf during the time of the full moon. "Wolfman", on the other hand implies

one specific character: Lon Chaney Jr. as Larry Talbot. Talbot does not become a wolf, altho he does take on many of the traits of a wolf.

3. Who played the title role in *DRACULA'S DAUGHTER*?

RON DeSOURDIS

ANS.: The Count's vampiric daughter was played by Gloria Holden.

4. I saw a horror movie around two years ago and can't recall its title. All I remember is the plot: a girl is picked up by a scientist to be used in an experiment. Hooked up to a special machine, the girl recalls her past life as a

witch. Can you name it?

BILL THOMAS

ANS.: Sounds like you're describing *THE UN-DEAD*, a 1957 film starring Pamela Duncan & Richard Garland.

5. Were there any movies which featured Boris Karloff, Bela Lugosi & Lon Chaney Jr. together?

MICHAEL FIORELLA

ANS.: Not to our knowledge. Do any of you readers know of one?

6. I read something of a little-known symphony that was used as the music in *THE TOWER OF LONDON*, *THE WOLFMAN* and other such films. Would you know the title

and composer?
REGINALD D. GRAFF
ANS.: Don't believe
everything you read, Reg-
inald. TOWER OF LON-
DON had an original
score by Frank Skinner.
Skinner also did the score
to SON OF FRANKEN-
STEIN, from which THE
WOLFMAN score was
taken. Of course, several
old films did rely upon
symphonies for back-
ground music.

We're glad to see that so
many filmmonster fans are
adding to their hobby by
publishing & reading fan-
zines.

If you would like your
fan magazine reviewed in
this column, send a copy
to:

FANZINE CRYPT,
GRAVEYARD
EXAMINER
Box 5987
Grand Central Sta.
N.Y., N.Y., 10017

ARTIST OF THE MONTH



Mars invaded earth in Geo. Pal's WAR OF THE
WORLDS, now Christopher Crowley's drawing of
the war machine from that motion picture invades
the pages of FM. Send in your own filmmonster pix
and keep watching THE GRAVEYARD EXAMINER.
Each issue we'll try to feature the "worst" art
received.

MONSTERS OF THE MONTH



PHILIP HRONAS



RON ANDERSON



STEVE WEAVER



DON POWERS

AMATEUR FAN MONSTROSITIES

1. MIDNIGHT CREA-
TURES, neatly mimeo-
graphed with offset cover,
is devoted entirely to hor-
ror & sci-fi films. Issue #1
features Part 1 of a film-
book on THE THING and
a regular column for re-
viewing bad films! Send
40c to MIDNIGHT
CREATURES, P.O. Box
151, Bothell, Wash.
98011.

2. PARAGON ILLUS-
TRATED is a handsomely
printed publication dealing
with science fiction, fan-
tasy, horror films & com-
ics. The first issue contains
an in-depth look at Roger
Corman's HOUSE OF
USHER. Future issues will
have more on the Corman/
Poe pictures. Many fotos &
much comic art. Send 75c
to PARAGON ILLUS-
TRATED, Box 1652,
Winter Park, Fla. 32789.

3. BLACK ORACLE is a
pint-sized job (4¼" x
5½") packed full of in-
teresting articles for the
serious filmmonster fan. Its
second issue features an
interview with Robt.
(PSYCHO) Bloch, re-
views of new fantasy films
and fotos of some of the
censored scenes from
KING KONG. Available
for 25c from Geo. Stover,
P.O. Box 2301, Baltimore,
Md. 21203.

4. PULSE is a news mag
that supplies advance &
current news on horror
films, TV shows, books &
comics. 25c from Allen
White, 814 Briarcliff Rd.
N.E., Atlanta, Ga. 30306.

5. GORE CREATURES
may have a funny name
but the rest of it is totally
serious. The latest issue,
#16, is offset printed with
many fotos & drawings
from horror & fantasy
films. Excellent is Don
Willis' survey of "The
Wonderful World of Death

Rays". Also featured is a
review of VAMPYR. Send
30c to Gary Svehla, 5906
Kavon Avenue, Baltimore,
Md. 21206.

6. At one time an excellent
fanzine, CINEFANTAS-
TIQUE has become a cat-
alog of movie material for
sale. It still offers occa-
sional articles of interest to
the film fan and, best of all,
it's free from Frederick S.
Clarke, 7470 Diversey,
Elmwood Park, Ill. 60635.

Tho only 9 years old,
young HEIDI SAHA has
been an FM fan for several
years. FM inspired her to
write the following poem:

MYSTERY AT NIGHT
The footsteps of the night,
Sounded like a tramp of
vampires.
The sky held stars,
Which looked like
sapphires.
The air held crystals,
Which burst into flames.
The owl that was hooting,
Screeched out for
names.
The shrillness of the night,
Sounded like the devil in
white.
Skeleton bones lay dead on
the floor.
The ocean banged upon
the lonely shore,
And the sound of night was
heard no more!

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You asked for it! The companion film to "I Was a Teenage Frankenstein! Teenage boy turns to horrifying Werewolf who menaces the high school students. Exciting, terrifying film. Only \$5.95.



FRANKENSTEIN MEETS THE WOLFMAN

WHO COMES OUT ON TOP . . . Frankenstein or Wolfman? We won't give it away, but here is a 2-Monster Movie that doubles your fun as you watch the world's eeriest adversaries fight it out for the world's Monster Championship. Full of thrills and chills for Monster Movie collectors. 8mm, 160 feet, \$5.75.



I WAS A TEENAGE FRANKENSTEIN

A MAD DOCTOR sets out to create the most fearsome monster ever born. He winds up with a TEENAGE FRANKENSTEIN combining a boy's body, a monster's mind, a creature's soul. Does the doctor live to regret his fiendish accomplishment? This gruesome movie, a real thriller, gives you the answer. 8mm, 200 feet, \$5.95.



REVENGE OF FRANKENSTEIN SUPERNATURAL TECHNICOLOR!

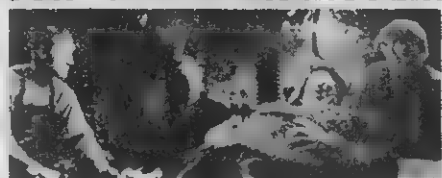
FRANKENSTEIN GETS EVEN and his "revenge" makes this the scariest monster movie ever made. The Stalker Walker gives an unforgettable performance. The dark, dank mood of this film is not for the lighthearted. Full of fight and might, it is just right for your Monster Film collection. (Available in both black & white or in supernatural Technicolor.) This 8mm film is a full 200 feet. Black & White, \$6.95; Technicolor, \$14.95.



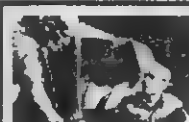
THE BRIDE OF FRANKENSTEIN

FEARFUL FRANKENSTEIN monster Boris Karloff wants to marry Elsa Lanchester. Nothing stops this gruesome two-some . . . not even the fact she is 7 feet tall, is wrapped in ghastly gauze . . . and has ragged stitches around her neck. A classic film every collector should own! 8mm, 160 feet, \$5.75.

SON OF FRANKENSTEIN



In a nightmare of stark terror and violence the revived Monster threatens death and destruction to a panic-stricken community. Only \$5.95.



KARLOFF IN THE MUMMY

WOULDN'T YOU KNOW that only Boris Karloff could be so horror-able as the original MUMMY! Back in 1932 he let the Hollywood studio "torture" him for hours, wrapping rotting gauze, spraying chemicals, baking it all with clay. No wonder Karloff was so wonderful as THE MUMMY . . . he felt so horrible he took it out on the film's victims. You'll feel just grand, though, as you watch his eerie performance. 8mm, 160 feet, \$5.75.



THE MUMMY'S TOMB

DON'T EVER sneak into a Mummy's Tomb. If you do, you may be in for the same revenge as in this movie. A centuries-old mummy starts out to avenge the opening of his crypt in Egypt. How he does his dirty work, and the chills involved, make THE MUMMY'S TOMB a far-from-dreary, excitingly eerie film. 8mm, 200 feet, \$5.95.



THE VAMPIRE BAT

Most famous and ORIGINAL VAMPIRE film, starring Lionel Atwill, Melvyn Douglas, Fay Wray and Dwight Frye. Full of Vampires, weird characters, mad scientists, etc. A super-shocker. Full 200 feet, 8mm, \$5.95.



THE UNDEAD

CAN THE GRAVE OPEN UP and give forth its ghostly, ghastly secrets. It sure can, and in THE UNDEAD horror screams from the grave. In the dead of night an evil curse starts a chain of events. You'll sit on the edge of your chair as you walk with THE UNDEAD. 8mm, 200 feet, \$5.95.



THE BEAST WITH 5 FINGERS

WHAT HAPPENS when stark, staring madness takes over in a famous concert pianist's home? Who is the Beast with 5 Fingers? Peter Lorre stalks through this horror movie at his dramatic best. As scene after terror scene unfolds, you sit on the edge of your chair in absolute suspense. This famous film is now available for the collector. Order today. 8mm, 200 feet, \$5.95.



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BELA LUGOSI AS DRACULA

DAUNTLESS DRACULA is at it again, sinking through the London fog for his victims. Bela Lugosi gives one of the greatest performances of his career, in this classic film. Fiends, vampires, screams . . . in this famous film. Add this to your collection . . . it is tops. 8mm, 160 feet, \$5.75.



Edgar Allan Poe's TELL TALE HEART

THIS FAMOUS SOUND MOVIE is available, at last, for private collectors. Edgar Allan Poe's creepy, eerie tale of "THE TELLTALE HEART" is a never-to-be-forgotten classic. Here, in 8mm Ultrasonic Sound, you get the original Columbia Pictures film. The incomparable James Mason gives a master narration. You will cherish this film. Order today. 8mm Sound, 200 feet, \$13.95 plus 25c for postage

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- ☐ The Human Monster, \$11.95
- ☐ The Undead, \$5.95
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PHANTOM OF THE OPERA



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MR. HYDE



BLACK LAGOON CREATURE



WOLFMAN



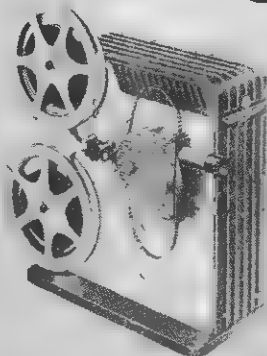
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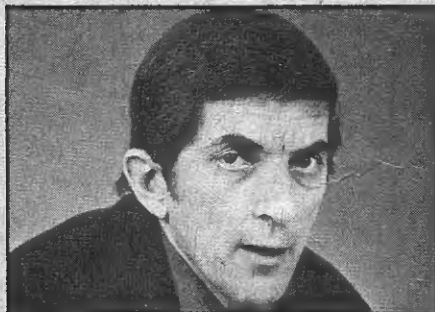
Continued from Page 4

well as the creatures from the HORRORS OF PARTY BEACH. The fungus called THE UNKNOWN TERROR was more plant than animal and the Japanese film, ATTACK OF THE MUSHROOM PEOPLE, had its victims becoming slaves to the human mushrooms. On the inferior side was the rubbery rehash of THE NAVY VS. THE NIGHT MONSTERS and the weird inhabitants of the 1968 version of THE LOST CONTINENT.

JOHN MORRORNE JR.
Harrison, N.Y.

• Reader Morrone went on to tree-t us to several other titles that had been left out of our man-eating plant article. Guess we were just too bushed to think of them at the time.

BARNABAS COLLINS DE-FANGED!



JONATHAN FRID of TV's
"DARK SHADOWS"
caught with his cape down.

UP WITH FAMOUS MONSTERS

Congratulations on the completion of the FRANKENSTEIN film book in issue

#60. It was one of your best issues and it truly deserves all the merit due to it. Who says FAMOUS MONSTERS is going down in quality. I think it is forever going up! I have been with you since issue #20 and I can honestly say they get better all the time. Keep the press rolling!

THOMAS P. RYBAK
Matamoras, Pa.

WANTED! More Readers Like



SCOTT COLFER

SHOW THIS LETTER TO YOUR MOTHER!

I am writing to say how much your magazine has made me more aware of what horror films are really about. Especially the older films like PHANTOM OF THE OPERA and FRANKENSTEIN. At first my idea of a horror film was a hairy creature carrying off women. But after I read your article about Lon Chaney's face #1001, I really thought about it. I finally got my mother to read it. She never really approved of my reading

your magazine but after she read that article, she certainly changed her mind.

CYNTHIA BIELER
Fort Riley, Kan.

• Thanks for writing, Cynthia. And thanks, also, to Mrs. Bieler who has joined the ranks of so many other mothers like Mrs. Terri Pinckard who agree that Monsters Are Good For Their Children.

THIS "COVERS" EVERYTHING

Issue #61 was fantastic! That cover of Bela & Borland was real weird. Such marvelous, subtly horrible colors. I hope you let Peter Green do some more covers of the same type. The Phantom of the Opera would look great in this ghost-like style of painting.

"The Clown at Midnight" was great. All of those fantastic pix really made my head spin, especially the spider pit drawing from KONG and the foto of Rotwang.

All the other articles & features were just wonderful.

TIM HAMMELL
Vancouver, Canada

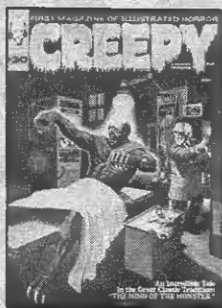
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